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## THIRD WEEK OF RAVINIA PARK OPERA CONTINUES TO DRAW CAPACITY AUDIENCES

**Rethberg Makes Fine Impression at Debut in Aida—Sabanieva Makes Final Appearance—Schipa Again Scores in Manon**

Chicago, Ill., July 14.—The third week at Ravinia was one of great interest to the habitués, and the pavilion was not large enough on many occasions to harbor the spectators, many enjoying the performances from the free outside seats. During the week Elizabeth Rethberg, whose enforced delay on her trip back from Europe has been previously recorded, made a most successful debut in the title role of Aida, and three days later she sang Mimi in La Boheme. It was also during the third week that Thalia Sabanieva, who so successfully filled in the gap caused by Mme. Rethberg's absence, made her last appearance in Manon. It was also during the third week that some of the critics of Chicago, following the lead of this reporter, told their readers that many of the singers at Ravinia sang off pitch, and, as stated by the critic of the Chicago Herald and Examiner, "a distressing feature of the performance was the frequency with which the principals wandered away from the pitch. Falseness to the pitch is hard to overlook, for it mars the listeners' pleasure even in the greatest of singing." This remark from the critic of the Herald-Examiner endorses that of this reporter.

Now, there is a great difference between a critic and a reporter—one is a judge, the other only an informant; one makes his own deductions and the other tells what really happens, and being only a reporter, it must be said again that several singers at Ravinia still persist in singing off pitch. "Who sang off pitch?" President Eckstein asked this reporter at one of the performances. "I read your report in the MUSICAL COURIER and you had a good word to say about each artist. What's the trouble?" No trouble at all, and those who sing off key know it, unless they are tone deaf. Thus, being impersonal seems better, in as much as the singers undoubtedly feel that they must improve; otherwise, they will be taken to task and their names published. Critics know more, generally, than reporters on literary or musical matters, but often a critic writes just the contrary to what he thinks. He may tell you that such and such a singer was very poor and his criticism absolutely correct. Then, you read his review and you are dumbfounded to find that the singer is wonderful in every respect.

All this being said, however, let it be added that Ravinia this year is a bigger success than ever before. President Eckstein wears the smile that won't come off, and this means that the performances in his estimation are as artistically presented as is possible and that the public, realizing this, turns out en masse to the summer home of grand opera.

### CARMEN, JULY 8.

Carmen was repeated on Sunday night with the same cast heard previously, headed by Ina Bourskaya, Josephine Lucchese, Margery Maxwell, Morgan Kingston and Vicente Ballester.

### SYMPHONY CONCERT, JULY 9.

On Monday night, the Chicago Symphony Orchestra gave a program, assisted by three distinguished soloists, Thalia Sabanieva, Vicente Ballester and Jacques Gordon.

### MANON, JULY 10.

"If the day ever comes when a better Chevalier Des Grieux than Tito Schipa comes to light, then grand opera will have reached a plane which has not yet existed even in the imaginations of the most optimistic of dreamers," wrote the critic of the Chicago Tribune on Wednesday, July 11, and adding to this glowing tribute, another stated: "This lyric tenor brings to this role an equipment so superb that it must measure up to every standard which Massenet had in mind when the score of Manon first began ringing in his ears." The same critic thought well also of Thalia Sabanieva, who appeared in the title role, writing that, "No more effective interpretative singing has been heard in a long time than that which she did in the second act."

### AIDA, JULY 12.

Elizabeth Rethberg made her first bow to Ravinia in the title role of Verdi's Aida. The newcomer made a fine impression and the huge audience showed unmistakable signs of enjoyment by applauding the young soprano vociferously and by recalling her alone many times before the curtain at the close of the first scene and often with her colleagues after the ensuing acts. Miss Rethberg has a lovely voice, wide in compass, pleasurable to the ear, and used with marked ability by its possessor. Especially effectively used was it in mezza voce, though in dramatic moments its intensity thrills you and the organ can be colored to paint hate and love, joy and sorrow, and these diversified moods were beautifully expressed vocally by Miss Rethberg, who is much more a singer than an actress. Though not awkward, she only walks through her part, as at no time does she give you the impression that she is or could be Aida.

She has a likable personality and will be a big favorite at Ravinia.

Morgan Kingston's Radames is too well known to make comment necessary here. He, too, was much applauded. (Continued on page 39)

### Stadium Orchestra Prize Winners

Mrs. William Cowen, chairman of the Score Committee of the Stadium Concerts, making the committee's report in regard to manuscript compositions for orchestra, states that the prizes have been awarded as follows: Max Kidder, of

ican citizen. He is a graduate of the Santiago de Chile Conservatory of Music, and has a reputation in South America as a symphonic conductor. He led the American Headquarters Band in Paris during the war, and composed the music for the Grove Play of the Bohemian Club of San Francisco last summer.

## THE EASTMAN SCHOOL OF MUSIC OFFERS OPERATIC SCHOLARSHIPS

**Twelve to Be Given in New Opera Training Department—Vladimir Rosing Chosen as Director—Auditions Soon to Be Held in Various Cities**

The Eastman School of Music in Rochester, announces a Department of Operatic Training in charge of Vladimir Rosing, the distinguished singer and operatic director. The school announces that twelve scholarships will be offered by this department, each scholarship to include tuition fees and \$1,000 per year as an allowance for living expenses. Candidates for these scholarships must be American citizens by birth or adoption and must have done sufficient study to be vocally finished to sing in opera.

The selection of holders of scholarships in the Operatic Department of the Eastman School will be in the hands of Mr. Rosing. He will hold auditions for candidates in Rochester, New York, Boston, Chicago, Cleveland and probably New Orleans. Arrangement for the auditions in the several cities decided upon will be perfected as soon as possible, and Mr. Rosing will make visits to these cities to perfect final arrangements and set dates for the hearings, as soon as his work in the summer session of the Eastman School is finished. Applications for auditions should be sent by mail to the secretary of the Eastman School of Music, Rochester, N. Y. The city in which the hearing is desired should be named in the application.

During their period of preliminary training, the holders of these scholarships will be given opportunity to appear in scenes from operas, selected by Mr. Rosing and prepared under his direction, in the programs of the Eastman Theater, thus affording the students valuable experience and likewise affording the public opportunity to enjoy the fruits of Mr. Rosing's work as it progresses. When the training thus founded brings its students to proficiency for operatic production, and should an opera company be established of which Mr. Rosing would be artistic director, the students having displayed special ability will be employed as members of this company.

In his vision of possibilities to be attained by the great school he has founded in Rochester, George Eastman has, from the first, included thought of how most and best it might contribute to the advancement of opera. No form of musical entertainment is increasing in public interest so rapidly as opera. Mr. Eastman deems it desirable to furnish the means to enable American singers to obtain the necessary training and experience to give them capacity to become able operatic singers and thus to create a supply of operatic artists to meet the growing demand for such artists here in their own land. To found in the Eastman School a training that builds on solid artistic foundation and fits the student for a part in opera production of high standard; to provide the opportunity and equipment for such opera production and to aid the establishment thus made to grow into a producing center from which opera appreciation and opera performance in the entire country as well as in Rochester may be enriched, is a part of his vision of usefulness. Of his motives and plans Mr. Eastman says:

### GEORGE EASTMAN'S VIEWS.

"I look upon this opera enterprise, which we are now beginning, as one which is designed to lay a broad foundation for future work in behalf of opera and in behalf of appreciation of opera. It should not be looked upon as (Continued on page 17)

### Thorner Brings Suit Against Samuels

On Monday of this week, counsel for William Thorner, the New York voice teacher, filed suit in the New York Supreme Court against Homer Samuels, husband and accompanist of Amelita Galli-Curci, claiming \$50,000 damages.

Mr. Thorner, in his complaint, alleges that on March 3, 1923, in the Hotel Berkshire, Harrisburg, Pa., Mr. Samuels made a statement to Cameron L. Baer, of Reading, Pa., father of one of Mr. Thorner's pupils, to the effect that Mr. Thorner "never taught the madame (Galli-Curci) a note," and also other statements derogatory and harmful to him and his reputation as a teacher of singing and he charges that Mr. Samuels was actuated by "intentional and actual malice and hatred, and out of spite toward the plaintiff." Up to the time of going to press, Mr. Samuels had not filed a reply.



GEORGETTE LEBLANC.

"My child, you are truly the first lyric tragedienne," Sarah Bernhardt once said of Georgette Leblanc (Maeterlinck). Mme. Leblanc is remembered equally well for her brilliant impersonations in opera and her creation of such stage heroines as Monna Vanna and Melisande in Pelleas and Melisande. In her recitals in America during the coming season she will present all phases of her unique versatility.

Monmouth, Ill., composer of Two Interludes, (a) Before Parting, (b) Rondel; Nino Marcelli, of San Diego, Cal., composer of Suite Aracana; the three other composers are Nathan Novick, of Brooklyn (Russian Sketches), Alois Reiser, of Brooklyn (Prelude from the Opera Gobi), Wallingford Reigger, of New York City (American Polonaise). The cash prizes will be divided equally between the two composers first named, and all of the compositions listed will be played at the Stadium Concerts.

One hundred and thirty-five manuscripts were submitted, eighty-nine of which came under the rules and regulations of the contest, and were examined by the following judges: William Van Hoogstraten, conductor of the Philharmonic Orchestra; Professor Cornelius Rybner; Deems Taylor, music critic of the New York World; W. H. Humiston, music critic of the Brooklyn Eagle.

Max Kidder was born in 1886 at Monmouth, Ill., where he now lives and practices law. He studied composition with Gustav Strube in Boston as a youth of twenty, but otherwise has been self-taught. He has composed numerous works, some for symphony orchestra, but none of his orchestral scores have been performed. He practices law, he says, "in order that he may be able to compose music."

Nino Marcelli was born at Rome, Italy, in 1890. He lived in Chili from his second to his twenty-fourth year, came to the United States in 1916, and is now a naturalized Amer-



## THE OVERWORKED HAND

### Its Cause, Prevention and Cure

#### BY WOLDEMAR SCHNÉE

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**W**ITHIN the limited confines of a brief article only the most salient facts that are of interest to the performing musician can be pointed out. Even these few remarks may be of value to those who are concerned.

It is hard to imagine a more unfortunate being than a professional musician who is dependent on his art and, as a result of an overstrained hand, can not carry on his profession. These unfortunates usually suffer from mental depression to an extent which outsiders scarcely realize. It is characteristic that nearly all of them labor under the same delusion—that they will never again be able to play, at least without pain. The remark which they all make when beginning to take treatment for their trouble is also the same in nearly every case: "I must confess to you that unfortunately I have no faith—I simply can not believe that my hand will ever be so far restored that I shall be able to play without pain again."

To this I usually reply: "You may believe what you please, but what I absolutely demand is that you follow my instructions implicitly or else I too will not believe that you can ever be cured." As a matter of fact it is highly interesting, psychologically, to observe how the mental depression of the sufferer begins to leave him, as his condition improves, and resolves itself into joyous optimism and cheerfulness.

#### I. THE UNDERLYING CAUSES.

The causes of diseased conditions are highly varied in nature. Most often, however, they may be traced to the absolute lack of development of the hand. When I point this out the replies to my explanations are usually to this effect: "Well, had I known of this before, I certainly would not have neglected my hand." It is therefore of decided importance for the performing musician to know what causes the trouble, how it evidences itself, how the evil may be avoided and what measures must be taken at once when the first symptoms of overstrained hands appear. Usually these consist of weariness while playing or very soon afterwards, accompanied by slight pain. It is also important to know what measures should immediately be taken if, after a comparatively short period of playing, an alarming weariness or uncertainty, together with slight pain, is felt—or in case a slight trembling and even cramplike contractions in various finger muscles are already evident.

Very often incorrect use of our playing mechanism (the muscles used in playing and the nerves controlling them) is the underlying cause of the disturbing symptoms. Especially prone to suffer from such ailments are those who have not had the advantage of good teaching as beginners. Most frequently a forced, violently cramped position in playing causes the painful weariness which, if we do not heed it and continue to play in spite of this natural warning, not infrequently develops into player's cramp. One can not warn too earnestly against overlooking the first indications of the insidious attack of player's cramp because, in spite of contentions to the contrary, the fully developed piano, violin or cello cramp is occasionally incurable.

Another cause of the ailment is too much repetition of one particular passage or phrase. The same muscles and nerves are thus brought into play and taxed beyond their physiological capacity until they grow diseased from over-exertion. It is only in the rarest cases that actual cramp is experienced after one instance of over-exertion, no matter how severe this may have been. It appears that widespread chords and all those movements of the hand which tend to stretch or spread it extremely are most conducive to cramp and in such cases the seat of the ailment usually is in the middle of the hand. This also applies to thirds and sixths passages, which tax the hand and muscles of the lower arm equally as much. Staccato practice also makes great demands on the weak muscles of the forearm. Incorrect bowing frequently brings on over-exertion of the inner thumb muscle, the so-called *opponens pollicis*. At times, also, there is a slight yet distinctly perceptible trembling in the upstroke of the bow.

I was often told that the carrying of a heavy object for long distances caused a strain which meant considerable inconvenience in playing to those who were affected. These, briefly told, are the most common causes of overstrain in the hands of musicians.

#### II. PREVENTIVE MEASURES.

The actual origin, descent and development of the human race, as well as of the human hand, will probably remain an unanswered question for all time. It is safe to assume that the organic in nature was evolved from more primitive, perhaps the most primitive beginnings, and this, therefore, applies also to man and his hand which, through countless centuries of evolution, has attained its present stage of development. However, we would scarcely be justified in assuming that during this evolution nature, or the Creative Power, had considered the eventuality of constructing the human hand specially for the purpose of musical technic and structuring it accordingly. Special development, therefore, is necessary, that is, a specific process of perfecting the hand to make it able to meet the great demands and tasks imposed by instrumental technic. Those very groups of muscles which are brought into active play by musical technic are used very little in ordinary life and for that reason remain undeveloped. Therefore the most industrious and ambitious students, because of too much practicing, are most liable to be attacked by overstrained conditions. The thought is contiguous, we must train the hand physiologically for technical tasks and specially develop the groups of weak muscles by suitable resistance motions, removing all hindrances and obstructions so far as is possible. For we need a natural procedure not only to avoid and prevent hand ailments but to perfect our hands, not only to make stiff joints more supple but to strengthen those weak groups of muscles and make them more efficient.

As yet the importance of the physiological development of the above mentioned expander and extensor muscles is far too little known. A clear, perfect technic can not be attained without the highest development of them. Of equal importance is the reduction of the obstructions and hindrances which often limit the expanding capacity of the hand to a

high degree. The latter are to be found in the skin and in the articular ligaments of the hand.

#### III. THE CURE.

Everybody knows that it is much wiser to prevent disease than to contract it and then undergo a long course of treatment but how few are wise enough to carry out preventive measures? Among the most wearisome and burdensome tasks of the healing art is the treatment of an overworked hand.

The simplest (and at the same time very effective) remedy is a plain water bath at a temperature of about 105° to 107° Fahrenheit. This should be used immediately after the first indication of an over-tired hand is felt. The duration of the immersion is to be from twelve to fifteen minutes. During this time the patient should not smoke, read or indulge in any lively mental occupation. It is even desirable that during this short period he, or she, should be thoroughly bored. Bathing the entire forearm is advisable, the bath to be of a depth that will cover about three inches of the upper arm. Immediately after the bath the parts that were immersed should be rubbed quickly with cold water and then with a Turkish towel until dry and slightly red.

That rest and relaxation should follow any over-exertion is obvious. The duration of the rest period must naturally be governed entirely by the degree of overstrain. In light cases often a more or less protracted period of rest is sufficient. However, in slightly aggravated cases a rest

## OUR NATIONAL COLLECTION OF MUSICAL MANUSCRIPTS

By Florence Hyde

The average person is fond of music.

The average person is musically illiterate.

The proportion of those absolutely tone deaf is lower than those born color blind; indeed I have known but one man who could not recognize at least one "tune" from its rhythm or intervals, and yet he, a professor, was our best drillmaster in marching and his speaking voice was pleasant and well modulated, showing he had a sense of rhythm and inflection.

On the other hand remarkably few even trained musicians have a sense of absolute pitch. We all know how many of the best singers slip from key at times, though this can be due to physical causes as well as a faulty ear, and occurs at unexpected intervals with most of them. A faulty ear can be trained and corrected to a surprising degree.

But, to return to "our muttons": Universal as is the love of music, the average person—that majority to which the world caters, whether it approves its tastes or not—does not want to know about music constructively.

#### A TREASURE HOUSE.

The Music Division of the Library of Congress at Washington is a mine of treasure, a university of information at the command of those who know how to use it, a storehouse of musical literature, of music as a science and its technic. It has biographies of every known musician, past or present, a wonderful collection of opera scores, the largest collection of modern opera orchestral scores in the world, and a collection of old orchestral scores which ranks next to those of the British National Museum and Berlin; it has musical encyclopedias, all the current musical publications, files and files of songs and compositions for every known instrument or combination of instruments, and a goodly number of original manuscripts of famous composers, with which this article has more particularly to do.

The Music Division is housed in the northwest wing of the Library of Congress on the first floor, and includes the office of the Chief Librarian, Carl Engel, himself a well known pianist and composer; a large roomy office for his assistants; a catalogue room, which is also a supplementary reading room; a small music room, with a piano, where anyone who wishes may try over any music he fancies; shelves and shelves of books in all of the rooms, the rarer ones in cases; and finally a basement room for the files and quantities of sheet music that is ever increasing, for at least one copy of every piece of music copyrighted in the United States must go on file there.

#### RARE OLD MANUSCRIPTS.

The collection of manuscripts is in the larger office in several glass cases and includes many famous names. From the pen of Wilhelm Sebastian Bach, the first and most gifted of Johann Sebastian Bach's eleven sons, is a Sonata del Cembalo in beautiful precise notation. Then a Fantasia for The Piano by Carl Philipp Emanuel Bach, the third son, dedicated to Countess Leiningen Westerburg; the full score of Cefalo e Procri, a cantata for three voices, by John Christian Bach, the eleventh son; and a fragment from the cantata, Ich Habe Meine Zuversicht, in the handwriting of the great Johann Sebastian Bach himself, as well as a receipt for one thaler eight groschen, the magnificent sum paid him by Count Murben for "playing the piano from October 5 to November 5, 1747!"

Then there is the full score of the song, Lost in Anguish, written by Handel and afterwards interpolated in his oratorio Theodora, which he composed in 1749. An autograph score of a cantata by Haydn, with Italian words, is written in a well-bound, long, narrow book with gilded tooled edges, in distinct clear notation; externally it might be the diary or "Memory Verses" volume of some typical young lady of the eighteenth century. There is also a note in German script from Haydn to Solomon, a London conductor, with regard to this manuscript and his six symphonies.

A good clear manuscript of Mozart's is a movement for voice, two violins, viola, bass and organ. The words are Latin and it was probably written in 1772.

#### BEEHVEN'S HANDWRITING.

A very valuable manuscript is the first version of Beethoven's music for Goethe's poem, Wonne der Wehmuth, written 1810. The ink is faded and the notes are small. But from the same revered hand—in large scrawly hand-

period alone is not sufficient because, without simultaneous professional treatment, the ailment usually returns after any exertion in playing and practicing.

Characteristic of such ailments is the enormous variety of conditions; for each case shows a peculiarity of its own so that, in spite of the great number of cases I have treated, there is no record of two exactly alike. The exception perhaps is the cases of exostosis which, in their outer form and position, may differ but in character are all very similar.

In cases of overstrained hands it is hard to determine the character and seat of the trouble to the extent that a definite plan for remedying can be set up and carried out with any prospect of success. Therefore it is quite impossible to give advice, in a general way, for self-treatment with good results. To begin with, it is very difficult to determine whether the case in question is one of creeping inflammation or a degenerated, undernourished, anemic muscle. In the former case a soothing treatment which diverts the flow of blood from the affected part is required while the latter demands a treatment stimulating the flow of blood.

Occasionally general nervous disorders cause inability to play, for instance a general debility, severe headaches, a sensation of paralysis, sharp, prickly sensations in the fingertips or lack of sensation in the cushions on the fingertips, etc. In such cases it is well to consult one's physician and, if one is under no particular doctor's care, to go to an experienced, reliable nerve specialist.

More general methods which can be applied in every case can not be given. The choice of remedies is not large: mainly local baths; compresses; stimulating or soothing massage; active, passive and resistance exercises, and occasionally hot air baths. Yet even in applying these apparently harmless and simple remedies the greatest caution must be observed.

writing is a note to Baron Nicolaus Zmeskall von Domanovecz, no date, probably about 1798, asking him to have the "Gewogenheit" to say where one can speak to him the following day. "Wir sind Ihnen ganz verflucht Ergeben, Beethoven." ("we are damnably indebted to you") it finishes.

From the hand of Carl Maria von Weber is a black, clear, easily read autograph copy of a Fanfare for twenty Trumpets and two Badly Played Flutes, played at Carlsruhe October 15, 1806. Also a letter in English to the director of Covent Garden Theater, London, June 30, 1825, with regard to the performance of Weber's Euryanthe there.

#### SCHUBERT AND CHOPIN.

There are four autograph pages of four songs by Franz Schubert, prince of song writers—Frühlingslied, Auf der Tod einer Nachtigal, Der Knaben Zeit, and Winterlied, all four probably written the same day and in 1815.

An autograph copy of Chopin's B minor mazurka, op. 33, No. 4, is in beautiful, fine, clear notation, each expression mark carefully given. No wonder he said to rewrite some of his manuscripts would drive him mad. They must have taken the closest concentration.

One of the oldest manuscripts is an autograph book of Intros (short anthems, antiphons or psalms sung by choir at beginning of Mass), offertories, etc., composed by Leonardo Leo, 1744, for the Royal Chapel at Naples. He died in October of the same year. The fly leaf has a dedication to King Ferdinand of Spain by Farinelli (real name Carlo Broschi), the famous male soprano of Naples. The manuscript is difficult to read because of the very old notation.

Other rare things are a Credo Pieno de Giov. Adolpho Hasse, 1699-1783, who was christened Johann Adolph, but seemed to prefer the Italian version of his name; the full score of a Te Deum a Five Voci con Violini ed Strumenti da Fiasco non Obligati, di Niccolò Jommelli, who lived from 1714-1774, and to whom a b more or less was of no more importance than wind instruments; a short cantata for four male voices by Meyerbeer, with organ accompaniment and chorus "ad libitum," in fine old-fashioned notation; an Etude of Rubinstein's in clear, fine calligraphy, the last intricate measures almost needing a microscope; a Magnificat of Gounod's dated 1874, written during his stay in London; an autograph letter of Hector Berlioz, written from Weimar, November 22, 1852, containing an excerpt from the trio of the first act of his Benvenuto Cellini; one of Mendelssohn's own letters written from Leipzig, March 8, 1836, referring to the coming first performance of The Lovely Melusina, and a copy of the first edition of the third Scotch symphony with Mendelssohn's corrections in red pencil.

Then there are a grand concerto in A flat for piano, with orchestra accompaniment, written for Adelaide, Queen of England, by Johann Nepomuk Hummel, now almost forgotten but one time considered the equal of Beethoven; a Canon a Deux Voix, dated September, 1709, in the large, clear, spread-out handwriting of Massenet; A Wee Musical Sketch for An Albumleaf, by Rossini; from Liszt a Todtentanz in clear notation; also a letter from him to Justizrath Carl Gille in Jena, dated Villa d'Este, November 17, 1869.

#### THE WAGNER EXHIBIT.

The Wagner exhibit is threefold and most interesting: first his original plan of the duet between Senta and Erik in the second act of the Flying Dutchman, written in Paris, probably 1840. It is quite unlike the form finally used, but the manuscript is the finest and clearest in the collection, the notes very small, black and distinct. Second, excerpts from Parisfal, arranged by Wagner for his birthday, May 22, 1880, during his enforced stay in Naples. His family and friends sang the parts and Wagner's own part is marked "Ich." Third, two letters of Wagner's with samples of purplish "rose" and of green satin with instructions to the milliner, Bertha Goldwag of Vienna, and minute details of how he wanted household garments, bed covers, etc., made from them. He even tells just what kind of "bindings," "embroideries" and "stitchings" he wants. The last manuscript in the case is from the hand of Brahms, his Intermezzo for piano, op. 118, No. 1, written in 1892.

#### HOME, SWEET HOME.

Upstairs, with other exhibits of the library, the Music



Division has a splendid collection of manuscripts, first editions, portraits, etc., that have to do with Home, Sweet Home, its author, composer and those who first sang it, one hundred years ago, as well as manuscripts and first editions of songs and music belonging to American Colonial history. In the reading room the cases are filled with manuscript copies and first editions of more recent compositions of every conceivable kind, and many of the old first editions of opera and oratorio are worth a journey to see.

The average visitor to the Library of Congress penetrates the Music Division as far the reading room, glances swiftly along the shelves and says, "What lovely rooms!" and then betakes himself elsewhere, unconscious that the whole world of music—song and sound—is there between book covers, awaiting the slightest summons from anyone seeking knowledge or help, to come forth and pour its treasures into his ears and heart and mind.

### Poet, Not Composer, the Actual Creator, States Reinald Werrenrath

Reinald Werrenrath, who has made a decided fight against the use of word books as one added way of "Making America Musical," is making an equal effort to change the printed form of the program now being used at concerts. "Although, so far, I have succeeded practically not at all, or at least not sufficiently to be able to boast about it, I am firmly convinced that sooner or later we shall see proper credit given the poet—the lyricist of a song," claims Mr. Werrenrath. "Why should the poet's name not appear on the program with that of the composer? It certainly should, and it should appear first in the order of the creation of the work. After all, a song—a good one—is not only music, any more than it is only words, it is a duet, a combination of poem and music.

"The almost absolute neglect of the very foundation of the world of music as it appears in song today, is beyond my understanding. How came we to have such a wealth of song? Because of the poems. Where did Schumann, Schubert, Brahms, Wolf and all the others get their inspirations? If they gave credit, why do we not give credit to the immortal poets who inspired these men? We constantly hear such things as this: 'Isn't the Two Grenadiers (or as it is so often miscalled, the Three Grenadiers) a glorious song? Let's see who wrote that poem? Why I guess it was Heine or Goethe, or—well one of the big ones—' or maybe it was only a timely war poem."

"While we are on this particular song, we can take it as an example of poetical importance, for it, like many others has been set, not once, but many times. Schumann and Wagner were not the only ones to be inspired by this virile forceful poem. Schumann and Hugo Wolf both set the Morike 'Er lats and so on down a long list.

"Hugo Wolf, one of the greatest composers in all the world of song literature, pointed out probably more than any one else, the work, power and inspiration of a poem. His style varied completely with each poet he selected to set to music, so thoroughly did he delve into their individual psychology. It is sometimes said that Wolf claimed he made his poet write his music, for, it is recorded, he would select a certain poem, read and re-read it all day, and again at night just before going to bed, and he would then sleep over it. In the morning he claimed that the music had so completely formed itself around the poem that he wrote it down feverishly, without a pause.

"Certainly his appreciation of the poets is proved in the fact that he set their works in such large groups. There are fifty-three songs in the Morike collection, fifty-one in the Goethe, forty-six in the Italian, forty-four in the Spanish and seventeen in the Eichendorff.

"The importance given to poetry by the great Schubert is too long to give here on account of the seemingly endless list of compositions by this prolific writer. But it can be said that he, too, was a deep student of poetry and covered a wide field in his search. For a short summary we find that he set over 600 poems by 100 poets, the most important being Goethe, seventy-two of whose poems were used; then Schiller with fifty-four; Mayhofer, forty-eight, etc.

"What of Schumann's wonderful cycles—where would they be, if at all, if it had not been for Heine and Chamisso? We would not have the Frauen-Liebe und Leben (opus 42) or the Dichterliebe (opus 48) or the other glorious songs if the wonder poets had not been there to fire the musical geniuses with the desire to set their magic words to music.

"The modern composers are also realizing more and more the enhancing value of their poetry to melody and form. Now that our modern compositions, whether strictly art songs or the lighter ballad type, are being expressed through the words as well as the music, we are actually creating something of vital importance. There is no longer the apathetic lethargic atmosphere at a recital where songs are both textually and musically important. Florid and stilted singing are passing away and audiences are demanding good poems as well as good settings. Therefore, they are also demanding the proper medium for song expression, good diction as well as good vocal production.

"If our singers would help establish the art of song, good expression, good diction, unbroken thoughts, correct breathing, and the like—in short 100 per cent. beauty, let them do two things: thoroughly recognize the poems of their songs and then make the audience do likewise. Put the name of the poet on the program. Give the poem importance, in every way, and credit it in print.

"In selecting songs for my repertory, I have an unbroken rule. I never look at the music of a song if the text is not worthy of expression. If the poem is not well worth while, how can the music be? If a man tells me he has a beautiful melody it is of no interest to me without a good text, for if the music does not express the poem, it is a lie and unworthy."

### Musicians at Vineyard Haven and Edgartown, Mass.

Quite a number of well known musicians spend their summers at Vineyard Haven and Edgartown, Mass. Among those who have already located there are Pauline Arnoux MacArthur, Arthur Hadley, Leland Clarke (the Boston composer), Bernice Fisher Butler (also of the Hub City and a well known singer), and Mr. and Mrs. Bernard Wagner. Kopenhagan, cellist from New York, is also in the circle.

## NIKOLAI SOKOLOFF AGAIN CONDUCTS THE LONDON SYMPHONY ORCHESTRA

His Fine Interpretation of Brahms' Symphony in D, and Numbers by Wagner and Debussy, Arouses Great Enthusiasm—  
Grand Opera Continues to Survive at Covent Garden—Magnetic Paderewski—D'Alvarez Welcomed Back—  
Elman Fills Albert Hall—Goodson's Reception to Mrs. Coolidge

London, June 28.—Instead of voting money for the support of opera in England, the government here now collects a tax of ten per cent. on all the money taken at the box office. Nevertheless grand opera continues to survive at Covent Garden and the operatic season might almost be called brilliant in comparison with other musical entertainments which attempt to cover their expenses. Melba has lent the glamour of her name to the list of artists, and the tremendously popular King George has attended performances of the British National Opera Company, giving it an invaluable social prestige. The French, Italian and German operas—including Wagner's Ring—are sung in English almost exclusively, although an artist here and there is said to have tempted fate by employing a foreign tongue. If the music is right and the singing is good, however, I do not care a straw whether the actor sings la la in French, ma ma in Italian, or ta ta in English. Still, as a matter of national pride we must insist on opera in our language.

### SOKOLOFF CONDUCTS AGAIN.

Nikolai Sokoloff conducted the London Symphony Orchestra through a long program in Queens Hall, selecting as his principal item Brahms' lovely symphony in D. There were also Wagner and Debussy numbers on the list at this second concert. Needless to say, the conductor of so important an American organization as the Cleveland Orchestra, was familiar with the styles of Brahms, Wagner and Debussy and could give to each composer the appropriate interpretation. The Debussy numbers for instance were



NIKOLAI SOKOLOFF,  
the Cleveland Orchestra conductor, standing in front of  
Queens Hall, London, where he has recently led the London  
Symphony Orchestra in two very successful concerts.

treated with a spirit and an elegance of style which were entirely different from the weightier and more intense moods of the Brahms performance. The audience not only recognized these good qualities at once, but the orchestral players themselves have invited Nikolai Sokoloff to come back across the water and conduct more concerts of the London Symphony Orchestra towards the end of the year. The conductor very kindly stood still in front of my camera for the space of half a second while he was leaving Queens Hall for a bite to eat and a drop to drink between rehearsals.

He did not seem unduly downcast at the prospect of conducting immediately after three orchestral concerts by Weingartner, a conductor who has been before the public for at least three times as many years as Sokoloff.

Weingartner, let me add, told me after his last concert that he would be very glad to visit the United States again and meet the friends who had been so kind to him in former years.

### D'ALVAREZ WELCOMED BACK.

Marguerite D'Alvarez was greeted with cheers and other evidences of delight by a host of friends when she appeared on the Queens Hall platform last week to sing a number of selected songs in her own peculiar manner. Of her vocal methods and French diction it is now unnecessary to write. Everybody knows D'Alvarez. She has the supreme power of winning her audience by the sheer attraction of a dominating personality. Of course there were no end of encores, and enough flowers lay piled upon the piano and all across the platform to furnish a state funeral. Otherwise the afternoon was joyous from first to last.

### MISCHA FILLS ALBERT HALL.

Mischa Elman had an enormous audience in Albert Hall last Sunday afternoon. No other hall in London could have contained the Elmanites who flocked to Kensington's big music room to hear him pour from his little Stradivarius such a boundless flood of music. The journeys of his fingers up and down the tiny fingerboard were as nothing compared with the miles his music flew in filling every part of the vast auditorium. And though the instrument itself was silent at the end of the afternoon, many an echo of it will live in the memories of those who came under the spell of Elman's bewitching tones.

In sweet music is such art,  
Killing care and grief of heart.

### GOODSON RECEPTION FOR MRS. COOLIDGE.

Katharine Goodson, with her husband, the composer, Arthur Hinton, held a reception for Mrs. F. S. Coolidge, in the spacious music rooms of their St. John's Wood residence last Sunday evening. Among the guests I noted Mrs. and Miss Winthrop Rogers, Mr., Mrs. and Miss Urch, of New York, Mr. and Mrs. William Steinway, Lady Maude Warrender, Lady Morant, Thomas Brentnall of Melbourne and others whose names I knew not. Among the musicians, however, I was more at home, though some of the names may have escaped me. I could not very well carry a notebook with me and write in it like a detective or a music critic in the back row of a concert hall. Among those present were: Cyril Scott, Mr. and Mrs. Albert Coates, Arnold Bax, Marcia Van Dresser, Mr. and Mrs. Sokoloff, Mr. and Mrs. A. Walter Kramer, Nicholas Gatty, Mr. and Mrs. Alfred Hobday, Howard Jones, Newburn Leven, Mr. and Mrs. George Woodhouse, Arthur Shattuck, Charles Naegel, Leginska, Myra Hess, Irene Schaefer, Mme. D'Alvarez, Harriet Cohen, Marjorie Hayward, Cedric Sharpe, Lionel Tertis, and the Mohawk Indian baritone, Oakenont, who entertained the company after supper with some of the wild songs of his native Canadian forests. Another composition on the unprinted program was as equally unfamiliar, namely a new sonata for viola and piano by Arnold Bax, played by Lionel Tertis, with the composer at the piano. The other music was merely Mozart's trio in E flat for piano and strings, and the G minor quartet for piano and strings by a man called Brahms. The performers were only Katharine Goodson, Marjorie Hayward, Lionel Tertis, Alfred Hobday, and Cedric Sharpe. They got along as best they could with instruments no better than a Steinway, a Stradivarius, an Amati, and so on.

### MAGNETIC PADEREWSKI.

I smiled the superior smile of the man who says "I told you so," when I contemplated the vast and eager throng at Queens Hall last Tuesday to hear Paderewski, and remembered that the pianist-composer-statesman himself had told me here in London barely three years ago that he was through with music and would never play the piano again. I heard Paderewski play in Paris as long ago as 1887 when his name and mane were utterly unknown to the public, and I have heard him dozens of times in England and America during the past thirty years. His technical skill is frankly not what it used to be. Like Liszt and Rubinstein in their later years, he permits himself the luxury of striking wrong notes at times.

After Lamond's wellnigh faultless performance of five Beethoven sonatas in the same hall four days earlier, the numerous mistakes in the Appassionata Sonata were well contrasted. But what did it matter? In Liszt and Chopin the pianist was the same romantic and entrancing poet as of old; Paderewski's personal magnetism was as potent as ever. The public accepted Paderewski because he was Paderewski. Many years ago Sousa was presented with a document by the editor of a now defunct comic paper, which said that as Sousa was Sousa he was made a member of the Ally Sloper Society and was henceforth entitled to use the letters A. S. S. after his name. In a like manner, Paderewski, being Paderewski, is permitted to play right notes or wrong notes as he sees fit. But, after all, the wrong notes are so few and the right notes are so many that the music from the Paderewskian soul is conveyed unblemished to the multiplex soul of the public.

Queens Hall was hushed into silence when he played. Some of the hearers heard the wild music of the sea, some smiled to hear the skylarks singing overhead in the green fields of long ago, and others were in tears when the tones from the piano awakened echoes of words and promises spoken and forgotten in the passing of the years.

I am told that the encores lasted nearly an hour. No doubt the sounds of the Erard piano would still be audible in Ridinghouse Street if the noisiest of the enthusiasts could have kept the pianist at the instrument with shouting and hand clapping.

CLARENCE LUCAS.

(Additional London news on page 8)

### Novelties for Sousa's Tour

When John Philip Sousa and his famous band make their annual tour, he promises his programs will contain many novelties and new compositions. The forthcoming tour, beginning the last of July, will be the thirty-first annual one, and taken in its entirety will be the greatest band organization ever sent on a similar tour.

One of the first novelties, or should one say new compositions, to be offered, is The Nobles of the Mystic Shrine, which was written for the big Shriners' Convention recently held in Washington. The first time this number was played was under the direction of Lieutenant Commander Sousa himself, with a massed band of 6,000 instruments chosen from the various Shriner organizations. Another new march just written by Sousa is The Dauntless Battalion, dedicated to the Pennsylvania Military College.

Ernest Schelling and Percy Grainger are two composers whose works will be featured on Sousa's program. Schelling's A Victory Ball has been heard many times by the Philadelphia, New York Philharmonic and Chicago Symphony orchestras. The composition of the great pianist-composer, Grainger, will be A Country Garden.

Sousa has selected On With the Dance as the title for his new fantasia. It includes the Rigaudon de Dardanis, by Rameau; the Sun Feast Dance, La Cinquante, and other equally famous selections woven together into a Sousa number. Another novelty will be The Merrie, Merrie Chorus, a collection of choruses from well known operatic works. The humoresque, as such an annual Sousa product as the march, this year will be Mr. Gallagher and Mr. Shean, based upon the song made famous by the two comedians in the Ziegfeld Follies. In this connection it is interesting to note that Mr. Sousa found the inspiration for last season's humoresque in the same New York theater. It was Look for the Silver Lining, sung by Marilyn Miller in Sally.



## LATER LONDON NEWS

Covent Garden Opera Season Ends—Compositions by British Groups—Billy Byrd's Tercentenary—Paderewski Again—Other Concerts

London, July 1.—In England it is not the custom to prepare for war in times of peace, but apparently most Englishmen prepare for winter when the summer comes. Consequently, whenever the thermometer rises above sixty there is a chorus of exclamation against the heat, and the newspapers have leading articles about the sultry, tropical weather. Fewer overcoats and less flannel would make even seventy degrees agreeable on a summer afternoon, especially in a concert hall, where the exercise of listening is not violent. I pointed this out to a friend of mine who was complaining about the heat at the opera; but he was afraid to cast off his January wraps for fear the north wind should blow and we might have snow before the opera was over.

No doubt the cool summers are the reason why the London season is in full swing so long after the concert halls and opera houses elsewhere are closed. The Covent Garden season of grand opera came to an end on June 30, but the concerts will endure till the middle of July.

Melba's few appearances with the British National Opera Company helped towards swelling the box office receipts and making this opera season one of the few musical enterprises which have paid expenses. The obnoxious collector of the Entertainment Tax has gone away bitterly disappointed from many a concert hall filled entirely with complimentary tickets. He and his brother highwaymen of the tax gang may chuckle in glee to see the concert business dying in their clutches, but it is gratifying to know that they can get but a scanty fare from their Barmecide feasts on empty cash boxes.

Charles Hackett and Edward Johnson were the most eminent of the visiting artists during this season at Covent Garden. Two new operas of small dimensions by Gustav Holst and a slender work of passing interest by Ethel Smyth made the three British operas on the usual list of Italian, French, and German works, which are given every season everywhere.

## GROUPS.

Various groups of societies calling themselves British give concerts of compositions by composers who are of British origin, but whose works are for the most part indistinguishable from the latest works by the advanced composers of all nationalities. Perhaps historians of the future will look back on our period and decry the gallant little band of zealots who kept alive the sacred fire of British music in an age when everybody but the zealots worshipped at the shrines of the false and foreign gods of music. The public of today, however, apparently takes but little interest in the productions of a group. Each new work is judged on its intrinsic merits and no one cares from whence it comes or whither it goes. I sat through one of those group functions a few days ago and was much impressed with the interest each composer took in his own work and the readiness with which he discussed the possibilities of improving the other fellow's composition. Many of the novelties reminded me of Cowper's heartless lines:

And novels (witness ev'ry month's review)  
Belie their name and offer nothing new.

## BILLY BYRD.

Considerable attention is being paid at present to the works of William Byrd, who died 300 years ago. After having neglected him for three centuries, the British public is trying to make amends. Byrd was connected with the musical forces of St. James' Chapel Royal for fifty-one years, in the same old building Arthur Sullivan sang in 250-odd years later as a boy. William Byrd is held by many authorities to be the greatest of English musicians, and several writers bemoan the fact that England could produce a greater composer in the seventeenth century than in the twentieth.

Byrd's music, however, was only very great when compared with the compositions of the period. Today a little Byrd goes a very long way, in the opinion of myself and other members of the general public. Still, no one will begrudge old Byrd the passing tribute of a tercentenary celebration. Will his music now remain in fashion, or is he to be neglected till 2023 brings up his name again?

## GENTLY MELANCHOLIC.

In the meantime I must celebrate the doings of several musical artists, who may or may not have the honor of tercentenary festivals later on. A strange concert of northern music drew a Scandinavian audience into Queen's Hall early in June, including the Crown Prince of Sweden. The names of the composers were Carl Nielsen, Grieg, Sinding, Sigurd Lie, Fini Henriques, Winding, Emil Sjogren, Vilhelm Stenhammar, Hugo Alfvén, Ture Rangstrom, Kuula, Sibelius, Melartin, Julius Bechgaard, Peter Heise, Hakon Borresen, Hannikainen and Palmgren. There was plenty of variety of style and rhythm in this music, but the general impression I got was one of a gentle melancholy.

The French historian, Froissart, is credited with the saying that the English took their pleasures sadly. He

might have added that the Scandinavians took their melancholy music as cheerfully as circumstances would allow. The best known pianist of the evening was Fridtjof Backer-Grondahl from Norway, but I was interested to hear Haraldur Sigurdsson of Iceland and Ilmari Hannikainen of Finland play piano solos. Two very intelligent looking gentlemen in the regulation evening dress did not seem at all in keeping with the popular notion of far-away Iceland and Finland, covered with snow and dark through endless winter nights.

## PADEREWSKI AGAIN.

The man whom the British public delights to honor as the greatest of all possible pianists gave his second recital in Queen's Hall last week, but before an audience which was by no means as large as the reverential throng at the first recital, which crowded the concert room and stood up when Paderewski entered, punctually fifteen minutes late. Why the second audience refused to treat the pianist like the national anthem or the Hallelujah Chorus and remained sitting I cannot tell. He still remains the dominant personality on the recital platform, even though there are other pianists who are greater masters of the keyboard.

## LONG DISTANCE FIDDLE CHAMPIONSHIP.

Anna Hegner brought her extraordinary series of violin recitals to a close last week, having given five orchestral concerts and played the following concertos: J. S. Bach, in A minor; I. Haydn, in B flat; W. A. Mozart, in A; Beethoven, in D; Viotti, in A minor; de Beriot, in A minor; Vieuxtemps, in D minor; Wieniawski, in D minor; Paganini, in D major; L. Spohr, in A minor; J. Joachim, in D minor; Mendelssohn, in E minor; Max Bruch, in G minor; Brahms, in D major; Lalo's Sinfonie Espagnole; Tchaikowsky, in D major. This is the greatest feat of endurance combined with artistic excellence I ever heard from any violinist, male or female, in my long experience as a concert goer. Still, I must confess that the public apparently prefers to have its collective heartstrings played upon by a master of sentiment and sweetness than to admire heroic feats performed before the critical eye.

## A NEW "NEW LONDON ORCHESTRA."

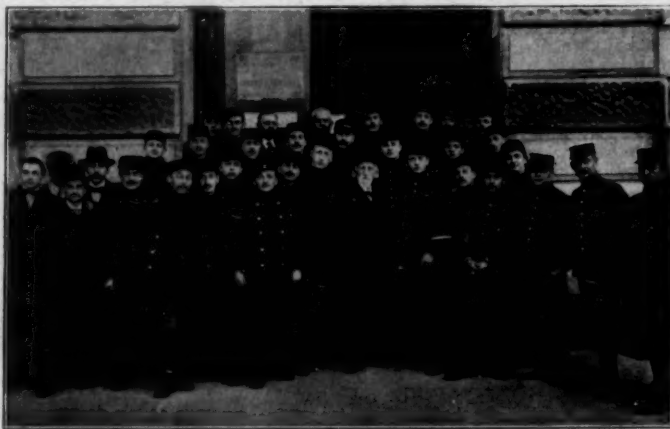
Charles Lamb's gentle verses about the old, familiar faces came to mind when I gazed upon the organization named the New London Orchestra in Queen's Hall a few days ago. The players certainly had not come from the thriving town on the southern shores of Connecticut. Nor were they new to old London on the Thames.

A musician who has had considerable experience at a seaside resort, Theodore Otscharkoff, conducted the newly assembled orchestra through several familiar works, of which Brahms' third symphony was the most important. He shed no new light on that umbrageous score, however, and the evening came and went without turning the placid current of English music into new channels.

CLARENCE LUCAS.

## Cesar Thomson and the Soldiers

It was during the tense days of 1915-1916 on the Belgium front that Cesar Thomson, the famous virtuoso, did his bit to help maintain the morale of the soldiers fighting for their



CESAR THOMSON AND THE BELGIAN SOLDIERS  
who gathered around him to say good-bye, during the late war.

beloved Belgium. His love of country and all that he felt so deeply for war torn Belgium was given expression through the medium of music that soothed and cheered the groups of soldiers "on leave."

The violinist traveled from one camp to another and

played for the soldiers, who were devoted to him not only because he was a great artist but also because of his kindly personality and his love for all that was right and just.

In the picture (below) the artist seems frail and spirituelle in comparison with the rugged soldiers, who, ready to go back to the front, gathered around him to say good-bye, a scene repeated many times in the different camps.

Cesar Thomson will arrive in America on September 15 to be the Master Teacher in the department of violin playing at the Ithaca Conservatory of Music. The superb musicianship and the kindly personality of the great master have already made themselves felt, and to lovers of the violin all roads lead to Ithaca.

F. E. W.

## ST. LOUIS NOTES

The Musicians' Guild of St. Louis held its annual meeting last month. Leo Miller, president; Edna Lieber, recording secretary, and Mrs. Frank Heninger, treasurer, were re-elected at this meeting. A special committee was appointed to survey and report on the question of improving teaching conditions, especially in regard to the possibility of organizing the representative teachers. It is hoped in this way to arrange four terms of ten weeks each and to solve, if possible, the "missed lesson" problem as well as other questions which are vexing music teachers everywhere.

The Strassberger Conservatories held a joint graduation exercise on June 14 and the Kroeger School of Music held its graduation the preceding evening. A recent interesting musical event was a recital at Moolah Temple, June 13, given by Vladimir Lenska, violinist; Helene Leaning, of Chicago, soprano, and Orley Ilz, pianist. This recital was given under the auspices of the Christian Endeavor Union of St. Louis and was for the benefit of the Sunshine Mission of this city.

V. A. L. J.

## A Glimpse at Community Music

Community music is rapidly attaining a most important position in the civic life of many cities throughout the country. The uses of music to secure civic unity, develop group consciousness and provide a desirable relaxation for those whose daily labor gives them little artistic satisfaction are becoming widely recognized. Social and political leaders are uniting with musicians in the organization and support of musical activities. The following paragraphs show what has been accomplished in a few of these cities.

A program by the Future Guthrie Choral Society was a feature of the spring festival given by the Guthrie Choral Society in that Oklahoma city. This chorus of the future was composed of students of the sixth and seventh grades and of the girls' glee club of the junior high school, trained by Adelle H. Hock. The chorus was assisted by Mrs. John Brickner, E. Weinberger and Lea West. R. W. Merten, the festival conductor, was the director of this group. The major events of the festival were performances by the choral society of three works: Deems Taylor's The Highwayman, Haydn's Creation and Hiawatha's Wedding-Feast, by Coleridge-Taylor. In these concerts the chorus had the assistance of a quartet including Grace Halverscheid, Florence Lucas, John B. Miller and G. Magnus Schutz.

Cowen's The Rose Maiden served to dedicate to music the Miller Outdoor Theater at Herman Park in Houston, Tex. The performance was under the auspices of the Houston Recreation and Community Service Association represented by its musical director, W. R. Waghorne, who conducted the concert. The soloists were Elva Kalb, Mrs. Guy R.



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## Nordens Summering at Osterville

Mr. and Mrs. N. Lindsay Norden of Philadelphia are spending the summer on Cape Cod, Massachusetts, where they have taken a cottage at Osterville, on the south shore of the Cape. Their young daughter, Helen Virginia, is with them. Mr. Norden is preparing programs for his various activities in Philadelphia, Reading and Pottsville.



**Lucchese's Brilliant Success at Ravinia**

Eight curtain calls after the famous mad scene is the cordial welcome extended recently to Josephine Lucchese in Lucia by the enthusiastic audience that packed to the brim the well known Temple of Art of Ravinia, to which thousands of people from Chicago and all along the North Shore flock every day to hear the best exponents of lyric art. In addition to the eight curtain calls, which she had to take alone, the young and beautiful singer from Texas was also greeted enthusiastically at the close of her duets with Lauri-Volpi and Danise, and, all things considered, her success in the West has been quite as sensational as that she recently achieved in Havana in Lucia, Hamlet and The Barber. Miss Lucchese has also made two appearances as Micaela in Carmen with Bourskaya and Kingston, and, ere long, in addition to her coloratura repertory, she will be heard in L'Amico Fritz with Schipa and Danise.

The Chicago papers have welcomed with eulogistic criticisms Lucchese's advent and seem to agree in considering her an asset to the Ravinia Opera Company. Among others, the critic of the Chicago Herald and Examiner avers that Lucchese sang in the third act with a sense of its musical values that was unusual and ended it with a long held high



JOSEPHINE LUCCHESI  
as Micaela in Carmen.

note of exquisite loveliness. The upper flights of her voice were of remarkable, even phenomenal, beauty."

The critic of the Chicago Journal of Commerce writes that "her voice has a beautiful quality. In the top register she displays a quality which is crystal clear. In roulade work she is entirely commendable."

The Daily Tribune, among other things, ventures the remark that Lucchese "would seem to be an artist of some decisive talent, that she was a picture of much comfort to the optic nerve and that she displayed a voice which is a lovely demonstration." The Chicago Daily Journal, after having said Lucchese was very cordially greeted, states that "she sang with more than the customary desire to make the aria mean something to the drama," and concludes the criticism by writing that "her voice shirked none of its duties, kept true to pitch and afforded many fine phrases."

The critic of the Daily News, after having conceded that "Lucchese was well received and won the praise of the audience which received her cordially," sums up its criticisms admitting that "Lucchese's voice has considerable power and, in the higher ranges, the quality is full and round."

During this summer the young diva, who has proven to be a real sensation of the 1923 musical season, in addition to her appearances at Ravinia, will also be heard in the Middle West in two or three concerts, principal among which is the one of the International Chautauqua at Lake Orion, Mich. This concert will take place the middle of August and Miss Lucchese will appear in it as the star artist.

In the fall Miss Lucchese is scheduled for concerts along the Atlantic Coast and will also appear in opera as "guest artist" with the San Carlo Grand Opera Company in the most important cities of the East. Daniel Mayer, Lucchese's manager, has made arrangements so that she will devote at least part of next season to recitals. The young and talented artist has already been engaged for a California tour in February under the joint direction of L. E. Behmer, of Los Angeles, and Selby C. Oppenheimer, of San Francisco. G. F.

**Many Enjoy Beethoven Club (S. I.) Meeting**

Mary Wildermann, pianist and teacher, organized in the past year a Beethoven Club on Staten Island, at St. George, which has grown considerably in the ten months of its existence and is now a strong, active club, filling a real musical need on the Island.

At the eighteenth meeting recently, which was also the fourth guest evening of the club, a fine program of vocal and instrumental selections was given. Among the soloists were Mary Field, soprano, and George Grasser, pianist (club members), and Mr. Chapin, violinist. Mr. Kluytenaar, violinist, was also heard in a violin solo, with Miss Wildermann at the piano. Other accompanists were Mrs. Cooper and Mrs. Ahrens. A trio composed of Mr. Chapin, violinist; Mr. Cooper, cellist, and Mrs. Cooper, pianist, delighted all

Miss Wildermann, who is the president of the club, gave a brief talk, in which she stated that one of her hopes was to form from among the members a fine string quartet. This has been done and the personnel is as follows: first violinist, Kluytenaar; second violinist, Grasser; viola, Chapin; cello, Cooper.

**Coenraad V. Bos the "Perfect" Accompanist**

Accompanying are some of the press notices won by Coenraad V. Bos during the past season in the capacity of accompanist for Frieda Hempel in recital and in her Jenny Lind concert program:

Coenraad V. Bos justified his advance notices classifying him as the "perfect" accompanist. As solos he played Chopin's romance and waltz in G flat, and the enthusiasm with which the audience called him back for encores suggested the possibility of a recital by a pianist as an Artist Series number.—Tribune Republican, Greeley, Colo.

Mr. Bos was greatly admired for two things: the courtly grace with which he bowed Miss Hempel onto the stage and the excellence of his work as accompanist. He realized fully the importance of his task as "assisting artist," and threw himself with the utmost abandon into the job. He has lots of temperament and an exquisite touch. Even as a solo pianist Mr. Bos is of more than ordinary merit and his two numbers were well received.—Evening Telegraph, Colorado Springs, Colo.

Mr. Bos contributed three or four times as much to the program as the average accompanist. He dares to put the piano part in its proper place, in the place of remaining inaudible until an interlude comes along. His solos were much applauded.—Star, Kansas City, Kans.

Mr. Bos, Miss Hempel's accompanist, is himself an artist, both as an accompanist and as a recitalist. As an accompanist he subordinates himself to the singer; as a recitalist he plays Chopin with fluency and warmth.—Record, Troy, N. Y.

Bos pleased quite as much as a concert pianist as he did as accompanist.—Daily World, Tulsa, Okla.

Coenraad V. Bos carried off second honors by his splendid accompaniments and finished solos.—Record, Fort Worth Texas.

**Arthur Shattuck to Tour Abroad**

Arthur Shattuck, one of America's stellar artists, sailed in June for a summer abroad. He reached London in time for the Paderewski recital, which he describes as having terminated in one of the greatest ovations that could be offered to a mortal man.

Mr. Shattuck will not have the entire summer for resting, as he has before him a tour of England for September and November, and another of Scandinavia for October. He will return to America in December, opening his American tour in early January as soloist with the Detroit

Symphony orchestra in Ann Arbor. Later he will join the popular duo-pianists, Maier and Pattison, for a performance of the Bach triple piano concerto with several of the leading orchestras.

**Convention of Organists at Philadelphia**

The third convention of the Pennsylvania state council of the National Association of Organists was held under the auspices of the American Organ Players' Club in Philadelphia. The program included an address by Samuel Lacair, musical editor of The Evening Ledger; an address by C. A. Floyd, Hall Organ Company, West Haven, Conn.; a recital on the Grand Court Organ by Rollo F. Maitland; a concert at the Stanley Theater by organ and orchestra, a recital at St. Clement's Church by Frank Stewart Adams, and an organ, piano and choral recital at West Walnut Street Presbyterian Church.

The committee in charge comprised John M. E. Ward, chairman; Henry S. Fry, James C. Warhurst and Rollo F. Maitland. Mrs. Henry S. Fry and Mrs. Rollo F. Maitland were registrars.

**Musicians' Club of New York to Entertain**

The board of governors of the Musicians' Club of New York has arranged a reception to welcome the 1923 new members of the club, to take place at the clubrooms, 173 Madison avenue, during the week of July 25. An invitation also was extended to out-of-town students attending the summer instruction course at the various music schools.

Furthermore, the courtesy of the clubrooms is extended to these visitors in our city for the summer months. Special cards may be obtained from the House Secretary, any week day from 3 to 5 p. m., by those wishing to take advantage of this privilege.

**Mildred Bryars Vacationing**

Mildred Bryars, American contralto, after having closed her successful concert season, left New York the middle of July to enjoy a well earned vacation. She will spend about one month in the Canadian Rockies and California, and the remaining time in St. Louis. She will return to New York, September 15, to resume professional activities.

**Laura De W. Kuhnle Teaching in Maine**

Laura De W. Kuhnle has charge of the music and dramatics for the summer at Camp Minnetonka, Monmouth, Me.

*Frederick Gunster.*  
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Cleveland Plain Dealer  
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## FOREIGN NEWS IN BRIEF

## NEW YORK ARTISTS IN BADEN-BADEN.

Stuttgart, June 28. In an all-star performance of Don Juan in the Baden-Baden Opera House, George F. Meader, of the Metropolitan Opera, sang the role of Octavio, and Josef Stransky conducted. W. H.

## KRUPP HEARS A CONCERT IN PRISON.

Essen, June 27.—Krupp von Bohlen, sentenced by the French to fifteen years imprisonment, was permitted to hear a concert arranged for him in the prison. The well known Rosé Quartet of Vienna played works of Beethoven for him, and although he was very depressed, the music seemed to comfort him. He sent greetings to all his fellow citizens by the quartet upon its departure. H. U.

## SONS OF NORWAY TO SPONSOR LECTURE TOUR.

Berlin, June 28.—Reider Mjœen, a prominent critic of Christianity, Norway, and the MUSICAL COURIER's correspondent there, will visit America early in 1924. He will arrive at San Francisco via the Panama Canal and will then travel eastward, visiting most of the important cities and delivering lectures. His tour will be made under the auspices of the Society of the Sons of Norway. A. Q.

## ELSA ALSEN SUCCESSFUL AT VIENNA STAATSOOPER DEBUT.

Vienna, June 19.—Elsa Alsen, fresh from her American successes, registered an unusual success at the Staatsoper last night, on the occasion of her first Vienna appearance as Brünnhilde in Die Walküre. She has been engaged for the entire Ring cycle and, as a result of her success, has received an offer from the Staatsoper to return next season for a series of "guest" appearances. Another interesting visitor to Vienna is Theodore Spiering, who is sojourning here in his capacity as chairman of the Austro-German Relief Fund. This is Mr. Spiering's first visit to Vienna in twelve years, and his presence resulted in an invitation from a prominent local concert bureau to conduct two symphony concerts here early in the fall. P. B.

## STRAUSS OUTLINES INTERNATIONAL PROGRAM FOR VIENNA OPERA.

Vienna, June 24.—Next year's repertory of the Vienna Opera, as officially announced, comprises Puccini's Manon Lescaut (postponed from the season just closed) with Marie Jeritza in the title role, Franz Schmidt's ill-fated Fredegunda, and The Dwarf, by Zemlinsky. Die Vögel, by Brahmels, may also be produced, with Ivogün in the role of the Nightingale, and the costly scenery for this opera will be lent by the Munich Opera (an innovation in the history of the Vienna Staatsoper). L'Africaine, and Weber's Oberon, the latter in the Mahler arrangement, will be revived, and the Redoutensaal will have an evening of old one-act operas comprising La serva padrona (by Pergolesi), Bastien and Bastienne (by Mozart), and Doktor Apotheker (by Dittersdorf). While in Italy, Strauss is said to have made arrangements for the production of a modern Italian novelty, either by Zandonai, Alfano or Respighi, the plan of including an Italian work being fostered (for diplomatic reasons, according to Die Stunde) by the Austrian government. The Staatsoper's proposed appearance before the League of Nations at Geneva has been cancelled, but other foreign tours are to be arranged in its place. P. B.

## FIRST CENTRAL EUROPEAN THEATRICAL TRUST.

Vienna, June 20.—Der Morgen reports that next season Vienna will have the first theatrical trust, constructed along American lines, in Central Europe. It will comprise the four principal comic opera theaters of the city, and Hugo Knepler, proprietor of the biggest Austrian concert bureau, will play an important part in the new syndicate. In this connection the news has leaked out that Knepler, together with his brother, Paul, is the author of Lehar's new and hitherto anonymous operetta libretto, Paganini, which will be one of the comic opera novelties of the coming season. Other important novelties by Viennese operetta composers and scheduled for next season, are Grafin Maritza, by Emerich Kalman; Cleopatra, by Oscar Strauss; Marchen in Florenz, by Ralph Benatzky, and a new operetta, as yet unnamed, by Leo Fall. P. B.

## VECSEY BECOMES A CATHOLIC.

Rome, June 23.—Von Vecsey has been converted to Catholicism, the baptism taking place in the suggestive oratory of the Gregorian University. D. P.

## Friends of Music Programs Varied

The Society of the Friends of Music sends out the following announcement: "In arranging the programs for the concerts next season to be given on Sunday afternoons, two each month, from November to March inclusive, Mrs. J. F. D. Lanier and Artur Bodanzky, president and musical director respectively of the Society of the Friends of Music, had in mind a veritable feast for music-lovers, irrespective of creed or nation. This is strictly an American organization, every official being an American, devoting itself to the promotion of musical culture in New York. Therefore, it is catholic in taste and purpose, and while there may be a preponderance of the great classic masterpieces of Bach, Beethoven, Mozart, Mahler, etc., names that figure on all programs of class, they are not performed to the exclusion of any other worthy group. Thus for next sea-

son one finds listed works by Smetana, Ravel, Korngold, Goetz, Malipiero, Purcell, Zemlinsky and Pfitzner, many of which will be "first time" performances. Not only will the prepared programs offer an attractive galaxy of musical entertainment, but the splendid array of eminent artists engaged will add additional interest."

## NATIONAL EISTEDDFOD

## TO BE AT UTICA

## Utica Orchestral Society Officially Launched as Result of Labors of the Alderwicks

Utica, N. Y., July 1.—Utica is a Welsh community. Yearly it celebrates Eisteddfod. The next Eisteddfod, to be held January 1, is to be national in scope and will be known as the sixty-fifth annual and the first national Eisteddfod of Utica. The competitions are open to the world and contestants in all departments are representative of the nation rather than any section. It is at present understood that the Toronto Musical Club intends to compete in the chorus tests. Lima (Ohio) Kiwanis Harmony Club has declared its intention of entering the music lists. The Lima chorus won the recent Mansfield (Ohio) Eisteddfod and has a splendid record. It is believed the 1924 Eisteddfod will surpass all previous events.

## STORY OF ORCHESTRAL BEGINNINGS.

Ten years ago two young violinists, Mr. and Mrs. Edgar J. Alderwick, came to Utica fresh from European study. They were ambitious not so much for themselves as for their city in a musical way. They began to work toward a symphony orchestra, slowly picking their players. On June 22, Uticans were invited to hear a "demonstration program" featuring the new Utica Orchestral Society, conducted by Edgar J. Alderwick with Edna Alderwick concertmaster. Four numbers were played, Tchaikowsky's Marche Slav, Beethoven's Coriolan, Merry Wives of Windsor and Tchaikowsky's B minor symphony. The concert was given in the Avon Theater and was well attended. Both the program and its rendition was approved by scores of those present. Utica has taken the fifty-one piece symphony to its civic heart and given full recognition to its



*"And another great difference is the wide range of composers named on the program. Perhaps never before in the musical history of Portland, which is being written in letters more and more brilliant, have as many masters appeared on the program of one soloist."*

*The Portland (Ore.) Telegram said the above about May Peterson, soprano, formerly Opera Comique, and Metropolitan Opera Company.*

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young conductor. Gertrude Curran and Nathan Robbins officially introduced the new organization.

## MARRIAGE OF LOCAL ORGANIST.

Homer Whitford, organist at Tabernacle Baptist Church, was married to Ruth Fisher, Pittsburgh, following his closing Sunday recital for the season on June 24. The marriage took place at eleven o'clock in the evening and Mr. and Mrs. Whitford left immediately for Chicago. Mr. Whitford will study for six weeks in that city, after which he will resume his position as organist at the Tabernacle. E. R. C.

## Alda Guest Artist with Chicago Opera

As already announced in the MUSICAL COURIER, Frances Alda, one of the foremost sopranos of the Metropolitan Opera Company, has been engaged by the Chicago Civic Opera Company as a guest artist for appearances during the 1923-1924 Civic Opera season at Chicago. Announcement of the engagement of Mme. Alda, whose delightful personality and charming voice are the admiration of audiences throughout the United States, was made by Herbert M. Johnson, assistant to the president of the Chicago Civic Opera Company. The management does not state the exact number of Mme. Alda's performances, nor the operas in which she will appear—that is to be announced later—but it is assumed that the contract is similar to that signed last season by Louise Homer, who, appearing as a guest artist in Samson and Delilah, captivated the patrons of the Chicago Civic Opera in a limited number of performances. Mme. Alda's engagement as a guest artist is in conformance with a previous statement by the management of the

Chicago Civic Opera that negotiations are under way for the appearance in Chicago next season of several famous opera stars as guest artists. It can be authoritatively said that additional announcements of the engagement of other nationally liked figures in the operatic world will be made in the next few weeks. The negotiations of the Chicago company for new artists that will add luster to the artistic personnel of the company have been extended to cover all the principal opera centers of the world.

Mme. Alda is a star who is equally winning on the opera and the concert stage. Her success has been one of steady, healthy growth. The development of her art has been one of unfoldment. She is a tireless worker, constantly learning, never resting on past laurels. Appearing in a score of opera performances and in fifty concerts last season, she gave further demonstrations of her phenomenal versatility. "Her art seems to grow in mellowness and assurance with each succeeding season," the Baltimore Sun declared, thus summing up the most striking note in Alda's career. "The pure beauty of her tones, her fine poise and the very definite suggestion of style and interpretative appreciation with which she now delivers her songs are striking features of something that is now a very highly polished artistry."

"How many aens have dragged their slow length along since one heard a vocal recital of which it could be said that every note was artistic," said the St. Louis Post-Dispatch in a recent review of an Alda performance. "This is the fair wreath of praise which we beg to tender to Mme. Frances Alda. Often, and beautifully, has she sung here before, but never did she reveal quite such esthetic stature, or so dulcet, limpid and sensitive a voice."

The Atlanta Georgian said, of another performance, that Mme. Alda's voice "always near perfection in its higher tones, revealed new beauties on the occasions when she descended to the lower register."

## Mario Pagano Scores in Concert

Mario Pagano, tenor, was the outstanding artist at a concert on Saturday evening, July 7, given in the Rose Garden Inn, Staten Island. He was heard in Tarantella Sincera, by V. De Crescendo; Vesti la Giubba, from Pagliacci, Leoncavallo, and, together with A. Roveli, basso, sang a duet from La Forza del Destino, Verdi. His beautiful and sympathetic voice won a tremendous ovation.

At this concert two of Mr. Pagano's pupils also appeared—Frida Bringel, lyric soprano, and A. Roveli, basso. The former has thus far studied with Mr. Pagano only six months, during which time she has made extraordinary progress. She intends to continue studies with her present teacher for a long period, after which arrangements will be made for operatic appearances. Miss Bringel sang charmingly Vissi d'Arte, from La Tosca, Puccini; Waltz Musette; Bohème, and Ave Maria, Gounod.

Signor Roveli has been coaching with Mr. Pagano during the past season and, like Miss Bringel, shows fine results. He sang as solo numbers an aria from Simon Boccanegra, Verdi, as well as Salvator Rosa.

The other musical artist was Irene Barcella, pianist, who played two Rubinstein numbers—Valse Caprice and Melody in F.

## Harold Henry Plays in Florence, Italy

Florence, Italy, June 13.—Harold Henry, the American pianist, made his appearance here during the last week of the musical season at a benefit concert for the San Domenico Free Dispensary. The combination of the pianist's success and the cause being a good one, proved strong enough to draw a large and distinguished audience, even in the middle of May.

Mr. Henry played up to his reputation and made a most profound impression by his art and a most agreeable personality. His program was made up of works by Bach, Brahms, Schubert, Liszt, Moszkowski, and several of his own compositions—a deeply meditative poem, the irresistible Dancing Marionette, and the lilting While the Piper Played. He was compelled to repeat the Butterfly etude, and to add to the printed program works by Beethoven, Chopin and MacDowell. On May 22 the friends of Mr. and Mrs. J. W. Spalding heard the pianist when he appeared at their last musicale of the season. W. S.

## Herbert Wilber Greene Opens Summer Studio

Herbert Wilber Greene opened his Brookfield Summer School of Singing on June 21 for its twenty-third season. Mr. Greene, vocal teacher of New York, has developed a musical colony unique in many respects. Seldom has a student an opportunity to be constantly under the supervision and influence of his teacher. Living as a family Mr. Greene gets to know his pupils and their individual needs better than in a weekly visit to the studio. The theoretical side of music is met by classes in sight-singing and harmony, the practical by appearance in recital and the production of operas. The study of piano is included in the curriculum. The school is located in a beautiful New England village which gives it an atmosphere of rest and pleasingly combines study with a vacation.

## Florida to Hear Flonzaley Quartet

Lakeland, St. Petersburg, Orlando, Miami, and Jacksonville, Fla., will hear the Flonzaley Quartet next season. With the exception of Jacksonville, this will make the first visit of the quartet to Florida. The concerts will be under the direction of Ernest S. Philpitt.



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### Etta Hamilton Morris and the Philomela A Dream Come True

"Ever since I was a young music student and saved my pennies to stand up at the opera or concerts, I have had in mind the idea of giving fine concerts and keeping the price within the reach of music lovers of moderate means,"



ETTA HAMILTON MORRIS

said Etta Hamilton Morris, popular conductor and vocal teacher of Brooklyn, recently in an interview with a Musical Courier representative.

"When I took over The Philomela (Woman's Glee Club) in 1914 it immediately became the means of carrying out this dream. We had no money, no following beyond our own friends and only about twenty-eight members.

"The first concert was given in the Bedford Branch of the Y. M. C. A., and had Albert Spalding, noted American violinist, as soloist. We sold the entire house at fifty-five cents a ticket and made sufficient money to finance that season.

"The next season we moved to the Music Hall of the Brooklyn Academy, with Percy Hemus as our soloist. There we remained until the season of 1921, giving two concerts a year and still keeping our price at fifty-five cents. The spring concert, in May, 1922, with Mario Chamlee, of the Metropolitan Opera Company, drew an audience of 1700 with 300 standing through the entire program. In addition we turned away many music lovers eager to hear the artist.

"In the fall of 1922 we decided that larger quarters were necessary and secured the Opera House. At the December concert we again had Albert Spalding, who played to an enthusiastic audience of over two thousand people. In May, 1923, we once more packed the house with Mario Chamlee for the third time, although the prices ranged from forty cents for a special student ticket in the second balcony to \$1.10 for a box seat.

"Today the club numbers seventy-two active members and nearly 200 subscribers. It has a healthy bank account, although it has never had a cent of backing beyond the revenue from the concerts.

"The official pronoun of The Philomela is 'We.' Every member does her share and it is this wonderful coöperation, both musical and financial, which has made this remarkable progress possible.

"We keep our ideals ever before us. We want always the best possible program thoroughly rehearsed, a splendid artist and a low price. If we may be said to have a slogan, it is 'Hear America First.'"

The writer began to imbibe some of the enthusiasm of this plucky club, which has made its dreams come true, but he came away feeling that one of the strongest factors in its success was really the splendid musicianship, breadth of vision and indomitable perseverance of its conductor, Etta Hamilton Morris.

M. W.

### Summy Publications Find Favor

Such artists as Florence Macbeth find various numbers of the Summy catalogue suited to their program needs. At the Spartanburg Festival Miss Macbeth with Gigli, the Metropolitan Opera tenor, and Arthur Middleton, sang herself into another triumph, and at the close of one of her solos chose for an encore, Grant-Schafer's Cuckoo Clock.

This same popular number was used in the arrangement for women's chorus at a recent concert by the Bell Telephone Chorus at Orchestra Hall, Chicago.

### Schnitzer Tells Another Bernhardt Anecdote

Since the passing away of Sarah Bernhardt many newspapers and periodicals have published interesting anecdotes told by Germaine Schnitzer of the great tragédienne, for the well known pianist was an intimate friend of hers. The following one appeared recently in the New York Evening Sun:

#### SARAH BERNHARDT'S PHILOSOPHY.

Pitou was general factotum, secretary, traveling marshal, etc., all in one in Mme. Bernhardt's household. He was the most forgetful person. Mme. Bernhardt used to tell me how he had to lie to save his face. She was in the habit of giving New Year's gifts to some of her most devoted friends, and no matter where they were those gifts would be dispatched to them by a special messenger selected from Madame's numerous household. She related to me how one year she thus sent one present to Strasburg and one to Bucharest—where two of her friends happened to be. Pitou was entrusted with the mission and reported duly a week later at the house of Boulevard Pereire that he had delivered the two presents personally and there had been great joy over Madame's generosity. The friend, who was in Rumania, sent a telegram of effusive thanks. However, and strange to say, the one that stopped in Strasburg, let us call her Madame X, sent but a short note thanking Madame for the "delicate attention." Madame had spent something like a thousand prewar francs for this particular gift and she did not feel that "delicate attention" was particularly expressive.

Pitou was quizzed: Yes, yes, everything had been all right and he had delivered the jewel himself. Six months later there was a gathering of intimates at Sarah's and the conversation turned to flowers. Mme. X remarked, with a sweet smile, that nobody but Mme. Bernhardt could have planned so daring and at the same time so harmoni-

ous a flower arrangement as it had been her luck to receive in Strasburg at New Year's! "What!" cried Mme. Bernhardt, "you say flowers? Jamais de la vie, I sent you an antique boucle! So!" Soon the whole story was uncovered! Pitou had lost the jewel and, arriving in Strasburg, had paid out of his own funds for a wonderful basket of flowers, trusting to his lucky star that he would never be found out.

"Bah!" said Sarah Bernhardt, shrugging her shoulders. "I would not discharge him for that. I am angry at him since twenty years and I should miss my anger fearfully! At least I know when he lies, and with another one, I would know that he lies, but I would not know when!"

### Elman Returning from Europe with New Honors

Mischa Elman, the celebrated violinist, after two highly successful concert appearances in London and Paris, booked passage for this country on the Leviathan, sailing from Southampton on July 17.

On June 13, Mr. Elman gave his recital in the French capital, at the Salle Gaveau, and attracted a capacity audience. On June 17 he made his appearance in London and completely filled the huge amphitheater of Royal Albert Hall.

During his stay in London he was commanded to appear before Queen Alexandra and her entourage at the Royal Palace. Immediately after, he returned to Paris to appear at the home of the Duchess de Tallyrand, where he was the soloist at a special charitable concert arranged by the Duchess.

During the months of August and September, Mr. Elman will rest at his summer home in Deal, N. J., prior to re-

suming his concert activities in America during the coming season. His tour for next year here is already completely booked, according to Max Endicoff, his manager.

### Henry Seibert Still Active

Henry F. Seibert, organist and choir master of Holy Trinity Church, New York, appeared in the opening recital in connection with the dedication of the new Austin organ in the M. E. Church, Reading, Pa., on June 19. According to the Reading Eagle: "Mr. Seibert's superb organ work will be remembered, as this was the first occasion the members had of hearing the organ to its fullest advantage. He brought out every combination, including the swell and great organs, to its fullest extent."

On June 22 Mr. Seibert appeared at Holy Trinity Church, Rockville Centre, L. I., with Mary Beisser, contralto, assisting. June 3 and 10 and July 1 and 15 he broadcasted organ recitals from New York, station WEAF. Another recent organ recital given by Mr. Seibert was at Rajah Temple, Reading, Pa., for the Shriners. July 19 and 21 he will give two lectures on Liturgy and New Common Service Book of United Lutheran Church at Wagner College, Staten Island. August 5 he will fill another engagement at the Du Pont home near Wilmington.

### Daniel Visanska Motors to Old Forge

Daniel Visanska, violinist, left New York on July 2 and motored to Old Forge, N. Y., where he will spend the summer. He plans to return to the metropolis on October 3.



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## KINDLER

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## STRAVINSKY'S TALE OF A SOLDIER HEARD AT FRANKFORT FESTIVAL

Scherchen Champion of New Music—Works by Hindemith, Jarnach, Krenek and Sekles Rouse Interest

Frankfort, June 27.—It was only a year ago that Hermann Scherchen became active in Frankfort as conductor of the famous old Museum Concerts, but in this short time he has left a very favorable impression by reason of his strong personality and his well known energy in upholding the cause of modern music.

The maximum of interest in this first Frankfort festival centered around Stravinsky's pantomime, if I may call it such, entitled the Soldier's Tale, with text by C. F. Ramuz, a Swiss practically unknown in German circles until his text was adapted by Stravinsky and splendidly translated by Hans Reinhart. Naturally the success of the performance was due to Stravinsky's music, but still it cannot be denied that in a full appreciation of the work the importance of the poet can easily be recognized. In this Soldier's Tale Ramuz had the courage to return to the sources of the drama for his ideas, although he renounces all the means and display which have always been considered a part of stage-technic development.

His work is neither an epic nor a drama, but just about on the border of each. A narrator sitting on the stage relates a fairy tale about a soldier who falls into the clutches of the devil and succumbs to his destiny. Near the narrator is a second small stage upon which the characters in the play, namely the soldier, the devil and the princess, are seen. Though they use their own voices, they act as marionettes throughout. On the other side of the narrator is a space for the small troop of musicians who play when afforded an opportunity. In other words, a "joint art work" of the most primitive aspect. And still this work creates an effect, the sheer force of which is unbelievable.

What part does the music take in all this? What could have attracted a person of such peculiarity and already decadent culture as Stravinsky is, to such a work? The answer is not difficult. Stravinsky likes to get his musical material from the simplest sources—from the streets, or dance halls—and then to see just how unreal or fantastic or even supercultivated he can make this realistic melodic material. In the Soldier's Tale there was ample opportunity for just such development. A confused mass of melodies of the barracks and the village dance hall are whirling in the mind of the soldier returning to his village on a furlough. Then there is the melancholy melody he plays on his fiddle while resting at the border post, when he fell into the devil's clutches. We hear of the multifarious fates of this same fiddle, which the soldier sold to the devil; and finally of the awakening and convalescence of the invalid princess at the dance, and the devil's playing on the fiddle and driving the soldier straight into the depths of Hades.

Those acquainted with Stravinsky's earlier music will have no difficulty in imagining what it is like in the Soldier's Tale, especially when painting the phantasmagoria of hell. Of harmonic perception, of measure or uniformity, there is not a trace. One musical devil's grimace follows another; grotesque, bizarre, and truly satanic accents mark one part. Quite different, however, is Stravinsky's idiom for illustrating the awakening of the princess. Here he uses a dance motive of remarkable tenderness. In these and other places Stravinsky attains an effect with the little orchestra, consisting of a violin, contrabass, clarionette, bassoon, cornet, trombone and percussion instruments, which in grandeur and impressiveness is simply astounding.

The performance in the Schauspielhaus, with the same decorations by René Auberjonois as were used in the Swiss premiere, was exceptionally praiseworthy. One can hardly imagine a better cast than Carl Ebert, narrator; Fritz Odemor, soldier; Hermann Schramm, devil, and Ilse Petersen, princess. Hermann Scherchen personally conducted the performance with a conscientiousness which gave every note its due. The applause lasted long after the fall of the asbestos curtain.

### ALMOST TOO MUCH CHAMBER MUSIC.

It was rather difficult to find one's way through the mass of chamber music heard in the seven concerts of the festival, especially since most of it received a premiere performance on this occasion. Among all the names, however, three stand out in bold relief—Paul Hindemith, Philipp Jarnach, and Ernst Krenek. Compositions by either of these impetuous, warm-blooded young stormers always awaken great interest in any concert, because almost every new work of theirs actually means a forward step. It was certainly so at the Frankfort Festival!

Easily above the others in importance were Hindemith's Marienlieder, ideally interpreted as they were by Beatrice Lauer-Kottlar. These songs are the strongest proof of his talent that we so far possess. Compared to them, his chamber music for wind instruments, heard later, is a mere bagatelle, even though its clear-cut style and roguish humor pleased the public.

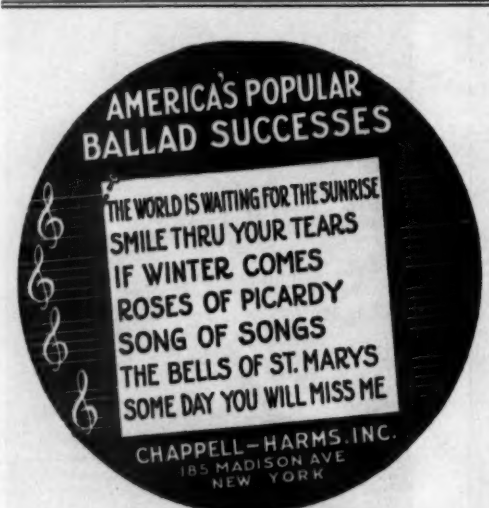
There is no doubt that Ernst Krenek, who was represented by his Concerto Grosso, has to struggle much more with his material than Hindemith. He seems, at present, to be far from the point where he can clothe and express his bountiful musical ideas in such a clear and natural manner as to take his audience by storm. Judging by his development in recent months, however, one may safely hope that it will not be long before he succeeds in finding a form of

expression that has the needful clarity. One need only notice the numerous unison passages in his latest works. For instance, the Concerto Grosso, which received its first performance anywhere at this festival, begins with a theme in unison, having remarkably broad scope and passion. The worthiest section of this work is certainly the adagio, in which a noble melody of rare originality and harmony is developed over a basso ostinato.

Philipp Jarnach's contribution was his solo sonata for violin, introduced in Berlin last winter by Stefan Frenkel and duly reviewed in the MUSICAL COURIER on that occasion. It was performed by Alma Moodie, whose unusual violinistic talent and high degree of musicianship helped the work to gain an enthusiastic public success. This sonata of Jarnach's, formal and solidly constructed as it is, made other compositions in the same category heard at the festival seem rather trivial descendants of old forerunners. These include Eduard Erdmann's solo violin sonata, original enough in its flourishes but missing any aspiration to greatness; a sonata for piano and violin by Wilhelm Petersen, and a cello sonata by Alexander Jemnitz.

### YOUNG GERMANS.

The young school of German composers is giving a great deal of attention to works for small orchestra, or with chamber orchestra having an added vocal part. Belonging to the worthiest examples of this class are the fifteen little pieces for flute, clarinet, viola, cello and percussion, by Bernhard Sekles, of Frankfort, who already gave evidence of his talent at the recent Tonkünstlerfest in Cassel. They



are short but highly characteristic, and always pleasant sounding miniatures.

Attention was also attracted by a work for seven instruments by Rudi Stefan, who fell in the World War, though they hardly brought out any new feature of this composer, whose work is marked by clarity, formal sense and deep feeling. For the sake of completeness, mention is made of a string quartet by Kurt Weill, a sample of good student work, and the humorous and often Breugnon Suite by Friedrich Hoff. Both these works were performed by the Amar Quartet, an ensemble which has become the leading German quartet in so far as modern music is concerned.

### SOLOS AND CHORUSES.

Of the chamber music with voice, the Andante Religioso, for orchestra and baritone, by Herbert Windt, was disappointing. It is little more than a slavish imitation of Windt's teacher, Franz Schreker. Conrad Sucker, baritone, struggled valiantly with the high surging billows of the so-called chamber orchestra in which, besides a most formidable array of percussion instruments, even the tuba used in Wagner's Ring was not missing. Much clearer orchestration was noticed in the chamber songs of Erwin Lendvai, sung by Maria Gerhart, a real coloratura virtuosa.

Decidedly exotic in character were the songs for tenor and orchestra, entitled The Chinese Flute, by Ernst Toch, which, while not deep, are nevertheless notable for the delicacy of instrumentation and the rare blending of voice and orchestra. Antoni Kohmann was an ideal interpreter of these songs.

The last concert brought two choral works, namely Frederick Delius' To Be Sung on the Water on a Summer Night, and Schönberg's Peace on Earth. These were performed by Scherchen's a cappella choir, which he has brought to a high state of perfection in an uncommonly short time. And

so it remained for him to have the well-deserved honor of closing a festival which will always be looked upon as a milestone in Frankfort's musical life.

### Volpe in Atlanta

Atlanta will soon be in the "big league" musically, according to Arnold Volpe, well known vocal teacher and grand opera coach, who has made his home there for the past two years.

Mr. Volpe trained a community chorus last year of fifty voices, heard at the Howard Theater, singing the Blue Danube, the Glow Worm, the second finale from Aida, and the Anvil Chorus from Trovatore. This year Mr. Volpe is working for a chorus of 100 voices, with which to put Atlanta on the map in community singing. Starting a little over two months ago with twenty voices, he now has a chorus of seventy-five voices, which he hopes to raise to 100 or over.

The chorus took part in the Elks' Convention program, early in July, and its first appearance was at a concert in the Atlanta auditorium July 1. Among the numbers given were the Pilgrims' Chorus from Tannhäuser, Hail, Orpheus, Hail, and the Miserere chorus from Trovatore.

"It is just as easy to sing good music as poor music," says Mr. Volpe, "and I hope soon to see Atlanta in a class with San Francisco, where 100 singers responded within twenty-four hours to a call for members of a municipal chorus; or perhaps with Kansas City, where 2,000 voices sang in a concert recently."

"When the open air theater is ready at Stone Mountain, we want a chorus capable of doing it justice—and I am sure we can if everyone who sings will do his or her part of the work."

The chorus, when organized, is expected to be a permanent thing, and to add materially to the prestige which Atlanta enjoys as the musical center of the Southeast.

### Wassili Leps Again at Willow Grove

That the artistic work done by Wassili Leps and his symphony orchestra at Willow Grove Park is highly appreciated is attested by their re-engagement there year after year. For thirteen years Mr. Leps has been connected with the musical work of Willow Grove Park, besides having a number of seasons in other cities as symphonic conductor. His 1923 season began on July 8 and will extend to August 4. There are four concerts each day, two in the afternoon and two in the evening, for all of which Mr. Leps furnishes most interesting programs and soloists of high rank. Symphonies, overtures, suites, marches, etc., are included in the programs presented. Of special interest during the first week were the programs at the first concert on the evening of July 9, when Dvorak's New World symphony was enjoyed by thousands of people, and at the second concert on the following Wednesday evening, when Rossini's Stabat Mater was programmed with Marie Wilkins, soprano; Elizabeth Brey, contralto; Royal P. MacLellan, tenor, and Henri Scott, bass, as soloists, assisted by a chorus of members of The Philadelphia Civic Opera Company. Mr. Leps is conductor of the Philadelphia Operatic Society, and during the years that he has been at the helm many splendid operatic performances have been given in Philadelphia.

### Stoessel Conducting New York Symphony

The New York Symphony Orchestra for its summer session at Chautauqua, N. Y., beginning July 17, will be under the direction of that young American conductor, Albert Stoessel.

"The orchestra will be heard in thirty-one programs," said Mr. Stoessel before leaving for Chautauqua. "These programs all conform to the liberal educational spirit underlying the Chautauqua Institution's activities. There will be four types of concerts such as symphony, popular, children's and choral."

"I have prepared programs," said he, "to cover practically the entire orchestral literature. There will be suites of Bach and Gluck; symphonies of Beethoven, Haydn, Mozart, Brahms, Schubert, Tchaikowsky and Dvorak, and practically all the Wagner excerpts. I have also included such moderns as Debussy, Ravel, Goossens, Casella, Forsyth, Richard Strauss, Sibelius and Alfvén. The popular Russians, Rimsky-Korsakoff and Borodin and the Americans, Hadley, Skelton and MacDowell are also included."

The assisting artists who will be heard with the New York Symphony Orchestra during the Chautauqua engagement will include Ernest Hutcheson, George Barrere, Reber Johnson, Horatio Connell, Paulo Gruppe, Lillian Gustafson, Grace Wagner, Alma Kitchell and Manton Marble.

### Dunning Classes at Scudder School

Mrs. Carre Louise Dunning, originator of the Dunning System of Improved Music Study for Beginners, is spending some weeks in Portland, Ore., prior to opening her classes on August 1 at the Scudder School in New York. Teachers are registered for these classes from nearly every State in the Union.

### Rachem Recorded by Two Artists

William Robyn, tenor, has made a beautiful record of Mana-Zucca's Rachem. Previous to this recording, Rosa Ponselle made a splendid one of the same song for the Columbia.

## FRANTZ PROSCHOWSKY

419 Fine Arts Building, Chicago

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI

February 23, 1923.



GALLI-CURCI

SUMMER CLASS AT HIGHMOUNT (in the Catskills), New York, June, July, August, September

After October 1st in New York City, Address to Be Announced Later



### Mana-Zucca's Piano Pieces Exceedingly Popular

Mana-Zucca's teaching pieces for piano are fast becoming universally popular. Nearly all the music schools and conservatories in the country are using them, for they are all carefully graded, thus insuring a noticeable progress from lesson to lesson. Following is a list of her easy



MANA-ZUCCA

teaching pieces for the first, second and third grades (Mana-Zucca has over 110 published piano pieces to her credit):

First Grade—Greetings, Goldenrod, Willowtree, Sweet Melody, Apple Blossoms, Starlight, Moonlight, Twilight, Sunlight, Daylight, In My Garden, Honey Suckle, The Farmyard, One a Day (thirty little pieces), In Piano Land (a collection), Be Sharp (C), Always Be Natural (in G), A Flat Boat, A Major in the Army, A Minor Plays in a Minor, High Seas (C's), Time for Rest, Baggage, Measure for Measure, The Tied Cord (chord).

Second Grade—Pretty Thoughts, Polish Caprice, Sun Beams, The Christmas Tree, The Easter Egg, The May Party, Hallowe'en, Sleighing, The Rippling Waters, On Top of the Hills, The Lily Pond, The Falling Leaves, In the Woods, In Nightland (op. 63), Sweet Dreams, The Blinking Stars, The Full Moon, Moon Beams, The Lightning Bug, A Slumber Song, The Bridal Bouquet, Polly Wants a Cracker, The Tulip's Song.

Third Grade—Capriccieta, Sunshine, Passing Clouds, Rainbow, Summer Rain, Beauty Waltz, Joy Dance, Dance of Waves, Spanish Castle, Happiness, Happy Moments, Soft Shadows, Blossom Waltz, The Shepherdess, The Fairy Secret.

Salon Piano Pieces—Wistaria, Frolic, Arabesque, In the Gloaming and Prelude.

Easy Concert Pieces—Scene de Ballet, Moment Triste, Moment Oriental, La Coquette, Wistaria, Frolic, Arabesque, In the Gloaming, Prelude.

Difficult Concert Pieces—Sketch No. 1, Sketch No. 2 (Burlesque), Valse Brillante, Fugato Humoresque on Dixie, Etude en Hommage, Poeme, Nectar Dance, Over There (Paraphrase), Zouaves' Drill, Southland Zephyrs, Bolero de Concert.

Concerto for two pianos, or with orchestra—Concerto, No. 1, op. 49.

### Ethelynde Smith Wins Hearty Applause

There were many recalls for Ethelynde Smith, the soprano, at the recital she gave at the East Carolina Teachers' College, Greenville, N. C., on June 29. So well received was she that three extra numbers were demanded at the close of the program. In reviewing the recital for the Raleigh News and Observer, the music critic of that paper stated:

Miss Smith believes in presenting some of the less familiar classics along with the better known songs, and she is doing a great work in acquainting the public with a large number of unbacked numbers. The concert was a model in the art of program making.

Miss Smith was especially successful in the *Depuis le Jour* aria from *Louise*, by Charpentier, also in the difficult *Spring Song* of the *Robin Woman*, from *Shanewis*. Her group of songs by American composers were sung with a spontaneity and variety of style that won most hearty applause and called for encores which were well earned.

The concert closed with a group of children's songs. It would be hard to say which of these were most popular, but probably *The Icicle*, by Carolyn Wells Bassett, and *There Are Fairies at the Bottom of Our Garden*, were the best liked of all.

### Speke-Seeley Pupils Heard

Pupils of Henrietta Speke-Seeley were heard in a song recital at the Waldorf-Astoria, May 26. Those appearing on the interesting program were Josephine B. Bennett, Jennie Hill, Lillian Morlang and Alice Weinberg, sopranos, and Alice Campbell, Emily Wentz and Elizabeth F. Wright, contraltos. The St. Cecilia Choral Club was also heard in several selections. Mrs. Karl Feininger was accompanist for the club. Many lovely voices were revealed and the result of careful training was evidenced.

On July 9, Mrs. Wright and Miss Morlang sang for radio at the Aeolian Hall station.

### Eleanor Whittemore Under Johnston Management

Eleanor Whittemore, the young American violinist, who will be under the management of R. E. Johnston next season, is spending the summer months in England and France. Miss Whittemore will return to this country in

the early fall, and will be heard in conjunction with such celebrated artists as Nyiregyhazi, John Charles Thomas, Gigli, Vecsey, Gerardy, Crimi and De Luca.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

#### CHROMATIC HARMONY.

"I understand that Borrah Minevitch has written an instruction book on the use of the Chromatic Harmonies. Can you give me the name of the publisher or let me know where the book can be obtained?"

Carl Fischer, Cooper Union, New York City, is the publisher of the book by Mr. Minevitch, it being the second one written by him on this subject that the firm has published. The new one is quite recent.

#### ESSAY ON MUSIC.

"I am writing an essay on Music, The Dominant Feature of Festivals, both Religious and Secular. I wish to bring out the fact that music is an indispensable factor in celebrations and conventions of kinds other than wholly music festivals. Could you refer me to articles which have been published in back numbers of the Musical Courier, or to articles elsewhere which I may secure, or to books, or addresses of persons who may inform me? I shall be very grateful for any information that you may give me."

The scope and influence of music is so broad that it appears to enter into every condition of life, not only at the present time, but also throughout all the past history that we have at our command.

The Old Testament constantly mentions music, which was a part of all festivities as well as religious celebrations. In the first part of Genesis, in the fourth chapter to be exact, Jubal is spoken of as "the father of all such as handle the harp and organ." Only the trade or occupation of three of those mentioned is given, which shows the importance in which music was held that early. Special music has always been written for public celebrations, just as at the present time. In wartime the band plays a large part with its martial or other music, and battles have been won or lost through inspiring music or the lack of it. Even the playing of life and drum brings out the spirit of men to make one more effort to reach a desired goal. During the Crimean war, in the middle of the nineteenth century, it was Annie Laurie, played by regimental bands, that roused the soldiers to their greatest enthusiasm and it may have been one of the leading factors in bringing victory to the English army. How many dull, uninteresting conventions have been saved by the sudden introduction of a bright lively "tune." The members are all half asleep, listening to the drowsy tones of a speaker whose ideas have been talked over and over until threadbare and uninteresting. Then the band changes the entire atmosphere. Who knows but that this music may decide the nomination of the next President of this country.

While the music festivals are of importance in their effects is it not the preparation for them that means greater benefit? Every state where festivals are of annual occurrence, usually has a chorus practicing for the great event, meeting each week during the winter months, learning new music, rehearsing the great oratorios, perfecting themselves in whatever program is to be sung when the festival takes place. What an educational advantage this is to those taking part, how broadening to minds interested in the work; with what enjoyment they participate in the festival, the part of the chorus being one of the most important. That the United States is wide awake on the subject of music is proved each and every day, not only by

those who live here and are a part of it, but by critics and musicians abroad.

There are no books so far as can be learned, that specialise on the importance of music as a factor in celebrations and conventions, but there are, of course, books that mention this subject incidentally.

### New Fall Dates for Fanning

The following additional recitals have been booked for Cecil Fanning's fall tour—Dayton, Columbus, Marion, Xenia, Bellefontaine and Hamilton, Ohio. On November 15 he will give a recital in Springfield, Ohio, under the auspices of the Knights of Columbus. Another interesting date for Mr. Fanning is with the Kalamazoo Orchestra, which will be one of the first concerts of this fall series.

### Recent Bookings for Hutcheson

Ernest Hutcheson has been booked for a piano recital with the Fortnightly Musical Club of Cleveland next season. Other recent bookings for this artist are with the St. Cecilia Club of Grand Rapids, Mich., and with the Fortnightly Club of Joplin, Mo. Mr. Hutcheson will again hold his master classes in Chautauqua this summer.

### Marie Miller Portrait in Memorial Hall

A portrait of Marie Miller, the well known harpist, has been hung in Memorial Hall in the Capitol Building at Harrisburg, Pa., among the Pennsylvania artists of national fame. Miss Miller is spending the summer at Erie, Pa., where she has an interesting harp class.

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"Mme. Cahier is incomparable ('Das Lied von der Erde')."—Dr. Leopold Schmidt in the *Berlin Tageblatt*, October 20, 1922.

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## The Mason & Hamlin Pianoforte

The Mason & Hamlin Piano costs more than any other; and yet those competent to judge declare that its worth far exceeds its price, for into it is built that which is beyond the measurement of money.

Like the old Cremona violins its enduring beauty of tone gives it a unique place among instruments of its kind. Harold Bauer, master pianist, writes: "It is the most superbly beautiful instrument that I know"; Pablo Casals, known as the greatest living artist who draws the bow, calls it "unequaled in its artistic appeal"; Rosa Raisa, the great soprano, proclaims it "absolutely the most perfect piano"; and similar opinions are expressed by hundreds of other musicians.

## Mason & Hamlin Co.

Boston

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### Rose Tomars Closes Successful Season

A large and enthusiastic audience filled the Chamber Music Hall at Carnegie Hall on June 30 on the occasion of a successful musical soiree given by Rose Tomars, New York vocal teacher. The soiree was given in celebration of the close of her jubilee year (the tenth of vocal teaching) and not only her pupils appeared but also Mme. Tomars herself and two of her artist friends, Mr. and Mrs. Hyman. Mme. Tomars successfully performed the difficult task of both singing and accompanying her pupils, all of whom have shown great progress since her last musicale. All revealed excellent voice placement, clear diction and musical understanding, bringing credit to the capable training of their teacher.

The program opened with a piano solo, Paraphrase de Rigoletto, by Liszt, very capably rendered by Mrs. A. Hyman. Of those singing, Dorothy Shea seemed to be the youngest, winning much applause in Pedrotti's Fiorina and Openshaw's popular ballad, Love Sends a Little Gift of Roses. Her powerful soprano voice has gained much in sweetness since her last appearance. Celia Krenzel, a light coloratura soprano with pretty staccatos, was pleasing in arias by Donizetti and Bellini. Musical talent was shown by Elizabeth Fischer in songs by Gastaldon and Silesu. She is the possessor of a promising mezzo soprano which she uses with intelligence. Olga Porter sang a selection from Meyerbeer and Denza's *Se tu m'ami* and showed pleasing vocal quality and expression. Gertrude Rubenstein displayed a voice of great beauty and power, which showed excellent placement. In arias from *Madame Butterfly* and *Cavalleria Rusticana*, she gave evidence of dramatic feeling and was enthusiastically received. Pleasure was afforded by Reine Rose in a charming rendition of Gounod's *Serenade* and Verdi's *Caro Nome*. Abraham Hyman, possessor of an exceptionally fine tenor voice, gave an excellent rendition of *Una Furtiva Lagrima*. In *La Donna e Mobile*, given as an encore, he displayed much vocal skill.

The really delightful treat of the evening, both to look upon and to listen to, was Mme. Tomars. She sang with her rich and colorful soprano voice a Schumann cycle consisting of three songs from the *Dichterliebe* and Franz Im Herbst in highly artistic style, holding her audience spellbound with the variety of mood and emotion with which she interpreted the songs. She also sang an aria from *La Juive* and a ballade by Held with the same mastery of delivery and portrayal. Mme. Tomars was capably accompanied by Frederick Short. Among others who participated were Harry Kravat, who revealed an exceptionally powerful baritone voice and surprised the audience with the intensity of his tone in an aria from *Don Carlos*, and Morris Dubnik, a tenor of good quality, who sang a song by Tchaikovsky in pleasing style.

The program was brought to a successful close by the duet from *Cavalleria Rusticana*, splendidly sung by Mme. Tomars and Mr. Hyman, which brought a tumult of applause. Mme. Tomars will continue teaching until August and then leave town for a well earned rest after her busy season, and will resume teaching on October 1. There are many pupils being prepared in both her regular teaching department and in her well known Voice Clinic department who will be heard next season. The great number of friends and admirers of Mme. Tomars' art are looking forward to many more such enjoyable evenings next season.

### Ovation for Mme. Cahier in Berlin

One of the foremost figures among the great composers, conductors, and artists prominent in the recent Austrian Music Festival in Berlin was our own countrywoman, Mme. Charles Cahier, who literally swept the public and press off their feet by her marvelous work in the numerous performances in which she took part. She sang the first alto part in Mahler's eighth symphony, evoking the wildest enthusiasm and causing herself to be hailed as "the crown-witness for Mahler," and declared to have "no rivals." Mme. Cahier scored another triumph in the songs of Zemlinsky which enjoyed perhaps the greatest success of the many novelties performed, and which will be produced for the first time in New York next season with her as soloist.

Again, in the three performances of Schonberg's *Gurre-Lieder*, Mme. Cahier's success was sensational, her interpretation of the Wood Dove's Tale winning her special honors. Mme. Cahier heard the second part of the work from the box of the Austrian Ambassador, where she was discovered before the close of the concert and was the recipient of a great ovation from the public, chorus, and or-



ROSE TOMARS AND SOME OF HER PUPILS.

This picture of Mme. Rose Tomars (founder of the Voice Clinic) and some of her pupils was taken in celebration of the close of the jubilee year (the tenth of her vocal teaching). Many of them were participants in the successful musical festival given by Mme. Tomars on June 30. From left to right, first row: Rosalind Rosenzweig, Celia Krenzel, Ella Adin, Mme. Tomars, Elizabeth Fischer, Helen Krenzel, Janette Kopiar; second row: Anna Korbet, Olga Porter, Rea Leibowitz, Gertrude Rubenstein, Isidor Fishman, Belle Katz, Frederick Short (accompanist), Lena Kurtz, Jeanne Rosenzweig, Reine Rose, Dorothy Shea and Selma Katz.

chestra. The following excerpts contain a few of the enthusiastic comments voiced by Berlin critics:

(Dr. Kurt Singer—Vorwärts). Of the soloists I will name only the noblest—Mme. Cahier who was absolutely perfect in her style.

(Prof. Adolf Weismann—B.Z. am Mittag). Master-singer Cahier, crown-witness for Mahler, with the noble, telling timbre of her alto voice. She has no rivals!

(Dr. Leopold Schmidt—Berliner Tageblatt). Mme. Cahier, the Mahler interpreter par excellence.

(Dr. Oscar Ble—Berliner Börsen Courier). Mme. Cahier's voice filled to the very uttermost with music.

(Prof. Siegmund Pising—National Zeitung). The great Cahier spread her contralto voice before us like a piece of wonder brocade.

(Walter Schrenk—Deutsche Allgemeine Zeitung). That Mme. Cahier, the magnificent contralto, sang wonderfully, does not need to be said.

(Prof. Siegmund Pising—National Zeitung). Mme. Cahier, an absolutely overpowering Wood Dove.

(Lothar Band—Volkzeitung). Mme. Cahier was superb.

(Die Rote Fahne). Mme. Cahier brought out all the beauties of her music, as well as the intentions of the composer.

### De Phillippe to Open Season in Stamford

Dora de Phillippe, whose program "A Musical Journey for Old and Young" promises to be one of the popular attractions of the winter, will open her season in Stamford, Conn., under the auspices of the Woman's Club. An early hearing in New York of this unique program of songs from the treasure stores of Russia, Old France, Germany, England and America, will be given early in the fall, before Mme. de Phillippe leaves for the southern points on her tour.

### A Busy Season Coming for Flonzaleys

The first New York subscription concert of the Flonzaley Quartet, November 20, will fall in a busy week, as during that period the quartet will also appear in Philadelphia,

Chambersburg, New Castle and Beaver Falls, Pa., and Fairmont, W. Va. The week following will take the quartet through the Middle West, where it is booked straight through to December 17. Upon returning to New York, the members of the quartet are due for a week's work at the recording studios of the Victor Company, after which they start out again, playing New York State and Ohio. February and March take in the South and Eastern and Midwestern points.

### PHILADELPHIA CONSERVATORIES PRESENT CLOSING PROGRAMS

#### Other Music Notes

Philadelphia, Pa., July 12.—The principal conservatories of the city have been holding their final concerts. Combs Conservatory held its annual commencement exercises at the Academy of Music, at which members of the graduating class gave pleasing numbers.

The annual concert of the Leschetizky School of Piano Playing, Harold Nason, director, was successful.

A final program of unusually high standard was given by the pupils of the Leefson Hille Conservatory in Witherspoon Hall. The program had the distinction of including the names of four prize winners—Anne Monahan, pianist (who won honorary membership in the Art Alliance in 1922); Florence Adele Wightman, pianist (winner of first prize in the Philadelphia Music Club contest, 1922; gold medal in Welsh Eisteddfod, 1922; honorary membership in Art Alliance, 1923); Jeanne Behrend, pianist (winner of gold medals in Philharmonic Society, 1922; Philadelphia Music Club, 1923; Welsh Eisteddfod, 1923), and Jules Sternberg, violinist (first prize winner in Philadelphia Music Club contest, 1923). Teachers' certificates and prizes for the best work in harmony were also awarded at this concert.

The fifty-fourth annual commencement exercises of the Zeckwer-Hahn Philadelphia Musical Academy were held at Witherspoon Hall, when, after a good program, diplomas, certificates and prizes were awarded. Among those who took part in the program was a violinist of especial interest, Grisha Monasavitch, who was winner of the 1923 Stokowski medal.

The final concert and commencement exercises of the Philadelphia Conservatory of Music, directed by D. Hendrik Eyerman and H. Van den Beemt, were held at Witherspoon Hall, June 1. This conservatory had the distinction of sending out the pianist who won the Stokowski medal in 1922.

#### SUZANNE KEENER GIVES CONCERT.

Suzanne Keener, coloratura soprano, gave a delightful concert in the Academy of Music to aid the Blind Relief Fund of Philadelphia. Miss Keener was assisted by Abraham Haitowitz, violinist, and Vito Carnevali, pianist.

#### WEST PHILADELPHIA CHORUS PRESENTS JOAN OF ARC.

The West Philadelphia Musical Association Chorus presented the cantata *Joan of Arc* at the West Philadelphia High School Auditorium, June 14. The soloists assisting were Mrs. Paul Jones, soprano; Paul Volkman, tenor, and Noble Hirst, bass. All were heard in solos preceding the cantata. The audience was appreciative and especially enthusiastic over Mr. Hirst's rendering of *Invictus* and *The Road to Mandalay*. The cantata was well given under the direction of Charles H. Martin. The accompanists were Mrs. Stanley Barr and Florence Neale.

#### PUPILS OF ALAN HENSEL LEWRY ARE HEARD.

Alan Hensel Lewry, violinist and teacher, presented his pupils in annual concert at Greek Hall, Wanamaker's, June 30, assisted by Mary Yoos, pianist. The high standard of the program spoke well for the instructor.

#### WILLOW GROVE CONCERTS.

Patrick Conway and his band opened the season at Willow Grove and filled a successful engagement of several weeks. He was followed by Victor Herbert with his popular orchestra. Fine soloists are also assisting. M. M. C.

# PAULINE CORNELYS

PRIMA DONNA SOPRANO

DE FEO OPERA COMPANY (Baltimore Season)

#### Headlines from Baltimore Dailies

MISS CORNELYS BRILLIANT AS BUTTERFLY.—*News*, June 30.

CORNELYS STARS AS BUTTERFLY.—*Post*, June 30.

ANOTHER SUCCESS SCORED BY MISS CORNELYS; DRAWS LARGEST CROWD OF WEEK.—*Sun*, June 30.

#### Other Notices from Baltimore Papers

(Gilda in *Rigoletto*) Surety of touch, musical intelligence of high order and frequent brilliancy.—*News*, June 23.

(Desdemona in *Otello*) Interpretation impressive in its simplicity, tenderness and pathos.—*American*, June 9.

Miss Cornelys' Concert Management is the  
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## BURMESTER THINKS PHONOGRAPH RESPONSIBLE FOR JAPANESE INTEREST IN CLASSICAL MUSIC

The Distinguished Violinist Enjoyed His Experience in Japan—Twenty-five Years Since He Played in America—To Tour This Country in the Fall

It is twenty-five years—a full quarter century—since Willy Burmester ("Geheimrat Professor" it still is on his cards, notwithstanding changed conditions in Germany) played his violin in America; but when he dropped in at the MUSICAL COURIER office just before sailing for Europe two weeks or so ago, one concluded that he must have been a very young man on his first trip here, for he is fresh and young looking, erect and "stram," as the Germans

American acquaintance. Just now I am merely passing through on the way to a summer of rest, for I want to be in shape to give my very best when I come back next fall." H. O. O.

### Soder-Hueck Artists to Broadcast from Aeolian Hall

The Soder-Hueck Studios, at present in the midst of a six weeks' master class course, attended by many professional singers and teachers from the West, are to give a few evenings of broadcasting concerts from the WJZ radio station, New York, so as to give their many friends and those interested an opportunity to "listen in" and hear some excellent professional singers, who study and coach repertory under Mme. Soder-Hueck's masterful, inspiring guidance. Following are the programs and dates of two concerts to be offered:

Thursday, July 19, at 9:00 p. m.—Anna Reichl, lyric-coloratura soprano, and Joseph Hempelman, tenor, in a joint recital—Tenor solo, Ungeduld (Impatience), Schubert; soprano solo, Last Rose of Summer (from Martha), Flotow; tenor solo, Canio's Lament (from Pagliacci), Leoncavallo; duet for soprano and tenor, Miserere (from Il Trovatore), Verdi; soprano solo, Valzer di Musetta (from La Boheme), Puccini; tenor solo, Walter's Prelied (from Die Meistersinger), Wagner.

On the evening of July 24, from 8:00 to 8:20, a joint recital by Helen Lane, coloratura soprano; Gertrude Hornlein, dramatic soprano, and Bernard Schram, tenor—Tenor solo, Spirto Gentil (from La Favorita), Donizetti; soprano solo, Miss Hornlein, Ave Maria, Gounod; tenor solo, Rachele a quando a me (from La Juive), Halevy; soprano solo, Miss Lane, Rhapsody, Warford; from 8:40 to 9:00 p. m.—soprano solo, Miss Hornlein, Loraine, Sanderson; tenor solo, O Paradiso (from L'Africaine), Meyerbeer; so-



WILLY BURMESTER

call it. Professor Burmester has been running about the world lately. He was just going home, eastward from Japan, across America, to rest for a few weeks at Bad Gastein, Austria, where a number of the musical elect are gathered this summer, and he will come back here by October for a concert tour that will occupy all winter.

Of his experience in Japan he had much the same to report as some artists who have been there before him. Above all he was tremendously surprised at the universal interest there in Occidental music and the quickness with which the Japanese are developing their knowledge of it.

"I think," said he, "the talking machines must really get the credit for it. The Japanese are avid buyers of machines and records. The records have introduced them to our western music, and, when an artist goes there, they are eager indeed to hear the same numbers that they know on the records performed by him. Of course their taste is hardly developed as yet to the point of discrimination. They like everything, but the astonishing thing is that they seem to have an instinctive feeling for the finest.

#### LIKED THE KREUTZER.

"I gave nine concerts in Tokyo and about twenty in the larger Japanese cities during the four months I was there, playing decidedly heavy programs, always a sonata and quite often a concerto with piano; but nothing was too heavy for them. Do you know what the favorite number invariably was? Nothing less than the Kreutzer sonata, which I played more often than any other single work.

"They are getting, too, to the point where they want to be executive musicians themselves. Pianos are in all the better households and there are a great number of amateur violinists. The audiences, by the way, have all of our western tricks. They are made up for the most part of young people—the older ones still preferring their old, traditional music, which has nothing to say to our ears—and, in consequence, the fresh, young enthusiasm of the listeners is an inspiration for any artist. Then, at the end of a program, they throng around the platform, if there is one, and crowd into the artist's room, autograph books in hand, demanding his signature."

#### A CHORUS OF GIRLS.

"Of course they do not do so much with our vocal music, for the quality of their voices is so unadapted to it that, as a rule, it merely sounds peculiar when they sing it. At Kobe, however, I was astonished to find a finely trained chorus of 250 young girls, averaging about fourteen years of age, I should say, drilled and splendidly conducted in a program of our music by a native musician named Tanaka, who, however, had been trained in Germany.

"Then Tokyo now has a real symphony orchestra, rehearsed and conducted by a Russian conductor named Gurskovitch. It is called the Tokyo Philharmonic and does excellent work under its leader, a thoroughly capable man. Of course most of the players are still foreigners, many of them connected in some capacity with the Imperial Academy of Music, which is doing splendid work, but there is also a native element among the players.

"Yes, it is really astonishing what strides the Japanese are making in music, especially considering how extremely new it is to them. In seven or eight years I look to see them supporting both orchestras and opera, and with music as common a household art as it is in European countries or America."

Asked about changes in America since he was here twenty-five years ago, Professor Burmester begged to be excused from answering on such short observation.

"I'm really not visiting you now," said he. "I shall do that next winter and of course am looking forward with the most lively interest and pleasure to renewing my

prano solo, Helen Lane, Melba Valse, Arditti; tenor solo, La Donna e mobile (from Rigoletto), Verdi.

Mme. Soder-Hueck is not only the voice trainer and coach of many successful singers now prominent before the public, but she also acts as personal representative in obtaining engagements for her artists.

### GOLDMAN BAND CONCERTS

The programs of the sixth week of the Goldman band concerts on the Mall in Central Park included two miscellaneous, one symphony, one joint Wagner-Tchaikowsky and one entire French evening. The composers represented were Beethoven, whose fifth symphony was given in its entirety on July 9; Tchaikowsky, Wagner, Mendelssohn, Chopin, Strauss, Goldman and others.

The French program, on July 14, was given in honor of Bastille Day.

The soloists who appeared during the week were Vincent Buono, cornetist, on July 8, 11 and 14, and Leo A. Zimmerman, trombonist, on July 9.

Edwin Franko Goldman's stirring compositions which have become very popular at these concerts are being featured nightly and always by special request.

### Milan Lusk on Vacation in Michigan

On July 1, Milan Lusk, the Bohemian violinist, left for a motor trip through Michigan. He played for different gatherings of friends in Lansing, Grand Ledge, and Detroit. Most of his time this summer is being spent in preparing new pieces and novelties for the coming season, which promises to be an unusually busy one.

### Eugene Gruenberg Sails

Having recovered from a serious illness from which he has suffered since last April, Eugene Gruenberg sailed last Saturday for Hamburg on the S. S. Orbita. He will go to Vienna and Teplitz, returning to America the end of September.

# FLORENCE EASTON

PRIMA DONNA SOPRANO, METROPOLITAN OPERA COMPANY



CHICAGO, SATURDAY, JUNE 30, 1923.

## Pinnacle Touched "The Sc in 'Butterfly' at Serm Ravinia

BY HERMAN DEVRIES.

LOUIS ECKSTEIN again drank deep of the draught of glory last night when he heard the applause of Ravinia operagoers, assembled to hear a gala performance of Puccini's "Madame Butterfly."

The pinnacle of artistry of the evening was attained by Florence Easton.

She gave us another singing lesson and taught us the true meaning of art. She was a vocal goddess, a pleasure to the eye and a balm to the ear. And we have also applauded her histrionic drawing of the part which she invests with charm and grace.

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## MUSIC PUBLISHERS JOIN FESTIVITIES AT THE OLIVER DITSON OUTING IN BOSTON

### Mikas Petrauskas Working on New Opera

Boston, July 15.—The Get-Together Club of the Oliver Ditson Company was the host at its annual outing Saturday, June 30, when it entertained other music publishers and guests on Thompson's Island in Boston Harbor. Although strictly speaking a Ditson affair, it was wholly in keeping with the fine traditions of that old house to include representatives from the other publishing houses of this city. The weather could hardly have been better suited to the occasion and the attendance was the largest in the history of these outings.

Embarking at 9:30 a. m., at the Northern Avenue wharf, the party had a delightful sail down the harbor and was welcomed at Thompson's Island by Paul F. Swasey, superintendent of the Boys' Farm and Trade School, on the lawn in front of the administration building. Mr. Swasey spoke briefly about the school, explaining that although situated on an island, it was not correctional in its activities, but an endowed institution for education of poor boys in

farming and other useful trades. Most of the students were away on their summer vacation, and the Ditson Company and guests had the freedom of the grounds throughout the day.

The first event was a ball game between the married men, under Captain Louis Wilmot, and single men, under Captain Clifford M. Carter, Henry Crosby, of the Arthur P. Schmidt Company, umpiring, as the program put it "at his own risk." The married men were victorious by a score of 7 to 0. Batteries for the married men were: Nick Lang, pitcher, and Harry Cruetz, catcher; single men, Chester Spooner, pitcher, Arthur Crosby, catcher.

After the game the crowd went in swimming, which served to put an edge on their appetites for the elaborate shore dinner which was served shortly after noon. The remainder of the day was given over to a program of sporting events. There were many entries for each event and the enthusiasm of the crowd was very great. The athletic summary follows:

The old men's race, contestants being fifty years of age or more, was won by Harry Crosby of the Arthur P. Schmidt Company; James Smith, of the Oliver Ditson Company, was second. Chester Ochs, of the John Worley Company, won the 100-yard dash for men. Arthur Crosby, of the Arthur P. Schmidt Company, was second.

The three-legged race for ladies was won by Christine Walsh and Edna Beddingfield of the Oliver Ditson Company; Margaret Van Ew and Freda Gonzal, of the John Worley Company, were second. C. U. McCaleb, of the B. F. Wood Company, won the fat men's race; H. Creutz, of the same company, was second. A special race for fat men was won by W. T. Small, of the John Worley Company. The ball-throwing contest for ladies was won by Christine Walsh, of the Oliver Ditson Company, Christine McIntyre of the same company being second. Freda Gonzal, of the John Worley Company, won the 50-yard dash for ladies; Christine Walsh was second.

The pipe and tobacco race was won by Nicholas Land, of the B. F. Wood Company; John Conley, of the B. F. Wood Company, was second.

The committee on events included the following: Chairman George Kerr, Louis Wilmot, Oliver Ditson Company; Clifford L. Carter, Charles W. Homeyer & Company; Emile Noterman, Frank H. Wood, Walter Jacobs, Harry Crosby, John Thalín, Arthur P. Schmidt Company; Harry Creutz, Nicholas Lang, B. F. Wood Company; J. P. Hoar, Chester Ochs, John Worley Company. Harry Creutz conducted the field events.

The executive committee consisted of the following: Oliver Ditson Company executives: Managing director, C. A. Woodman, chairman; treasurer, Edward W. Biggs, editor, William A. Fisher; assistant editor, T. H. Rollinson; superintendent, John B. Houswirth; cashier, W. J. Reilly; manager of the retail departments, James A. Smith; manager of the Victor department, H. A. Winkleman and C. C.

Chapman. Officials from the houses participating were present.

### PETRAUSKAS WORKING ON NEW OPERA.

Mikas Petrauskas, the distinguished Lithuanian singer and composer, is hard at work on his new opera, Queen of the Snakes, and hopes to have it ready for performance next spring. The libretto of this opera is drawn altogether from Lithuanian mythology. The opera will be divided into six acts. Other works from this writer's pen have won conspicuous success in the many Lithuanian colonies of American cities. J. C.

### THE STADIUM CONCERTS

Elly Ney and Brahms' second symphony were the magnetic currents which kept the thousands of Stadium fans going at the concerts of the first full week of the season given by the Philharmonic Orchestra, under Willem Van Hoogstraten's direction. Although the weather man has been in a teasing mood, the nights have been comfortable, the crowds large and the programs worthy of the serious attention they received.

Mme. Ney aroused wildest enthusiasm on Monday night by her rendition of Beethoven's Emperor concerto and the Liszt Hungarian Fantasia for piano and orchestra, paying the penalty with several encores. This pianist's fingers are the outposts of a mind essentially poetic, and the adagio of the concerto gave her the best chance of the evening. There was also plenty of the incisive rhythmic, her fierce intensity derives and yards of passage work, all polished up shiny for the occasion. Tchaikowsky's Romeo and Juliet fantasy, two Dvorak waltzes for string orchestra, and the Siegfried Idyl made up the orchestral list. Strangely enough the idyl, which was an appropriate thought for out of doors, was least effective, probably because the wood winds lost in quality. The Tchaikowsky score was improved, since the brass section is unusually resonant in the open air. The first Dvorak waltz was liked so much it was repeated at a later concert.

Applause just as sincere, though not quite as demonstrative, marked the conclusion of the Brahms opus in D major. The last movement was most worthy of it; the orchestra seemed to take that long to warm up. The delicious folk dance grazioso had sand in its shoes, and the first movement lacked continuity and was not convincingly cumulative. After the intermission various worthies and unworthies were introduced. Among the latter were Chabrier's anemic Gwendoline overture and Strauss' Love Scene from Feuersnot. One is accustomed to hotter stuff from this German's pen and, after the interesting program notes written by Lawrence Gilman, felt disappointed. Wagner's Träume (monument of the real passion inspired by Mathilde Wesendonck) and the Hans Sachs' meditation (Meistersinger, Act III) more than compensated for these, however, and, as if that were not enough, several requested numbers were thrown in as encores.

The principal feature on the program for Tuesday evening was Chadwick's Jubilee from his Symphonic Sketches. Thursday there was an all-German program made up of works by Beethoven, Humperdinck and Wagner; Friday, Ippolitoff-Ivanoff's Caucasian Sketches and Goldmark's symphony, Rustic Wedding, were the main numbers, and Saturday the composers represented were Gilbert, Wagner, Dukas and Bizet.

### Stefi Geyer May Tour Scandinavia

Stefi Geyer, the violinist, has been offered another long tour of Scandinavia and may decide to visit these countries, the scenes of her greatest triumphs, once more before she sets sail for America. This Swiss artist played last season no more and no less than 100 recitals in those Northern countries where people adore good violin playing and seem to prefer it to any other instrument, including that finest of all instruments, the human voice. Miss Geyer accepted every engagement her manager offered, five or six recitals being given in each of the big cities, but she also played sometimes for small fees in very small towns for audience of a few hundred people only. She gloried in doing this. When she comes to America in 1924 a great welcome will await her from her Swiss compatriots as her name is a household word in Switzerland. M.

### Dr. Wolle Recuperating at Atlantic City

Dr. J. Fred Wolle, director of the Bach Choir, is enjoying a vacation at Atlantic City, N. J., in order to regain his health after a recent serious illness.

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MUCH APPLAUSE GREETED CONTRALTO AT COLLEGE—MINA HAGER PLEASES AUDIENCE IN CONCERT AS LAST NUMBER ON COLLEGE ARTIST RECITAL COURSE—ENCORED AGAIN AND AGAIN.

Findlay (O.) Although all the recitals given on the course this season have been excellent, one might safely say that no previous audience has been as enthusiastic and responsive as the one last evening. Mina Hager was encored again and again and the audience seemed loath to give her up at the conclusion of the program. Her voice can be most dramatic, as shown by John Ireland's "The Cost," and it can also be placed into a softly and tenderly sung lullaby, as was shown by one of her later selections. The delightful evening will not soon be forgotten. The beautiful voice of the contralto, her charm and gracious mannerisms and her sweet smile will long be remembered by all who heard her.

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## THE EASTMAN SCHOOL OF MUSIC OFFERS OPERATIC SCHOLARSHIPS

(Continued from Page 5).

designed for the mere giving of a season or a few productions of opera here in Rochester at some stated time. It is rather to be viewed as a beginning for which progress to important achievement for music students, for music public and for musical growth is the motive.

"I have not decided upon this project without consideration. I have been told by qualified judges that it is not only feasible to develop such a department of work as we are planning here in Rochester, but that it is also a proper utilization of certain advantages which we enjoy to a unique degree. The music school may be counted on to furnish the complete personnel for opera production; we have an orchestra amply capable of superior playing of opera scores; we can develop other accessories to operatic performance and we are prepared, if the time comes when this appears desirable, to make our own scenic productions.

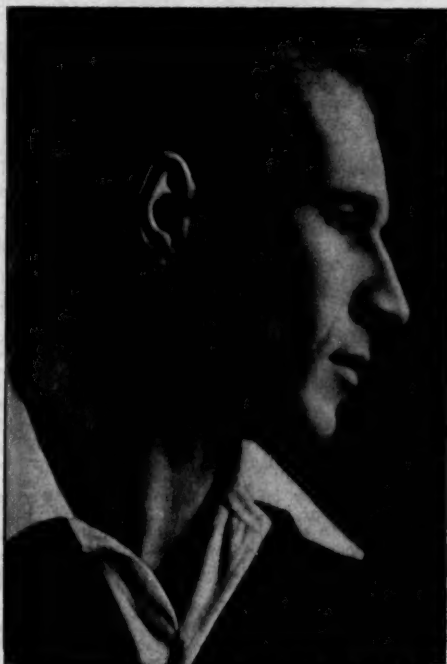
"The theater affords an admirable supplement to the technical training which Mr. Rosing will undertake. Therein students whose proficiency warrants it, can gain the valuable experience which comes only with public appearances. I believe this union of theater and school gives us special advantage for the work in hand.

"We have confidence that in Mr. Rosing we have the man to lay the foundation of which I speak, and to build upon it. He comes here to do no experimental work. He has produced opera in London with great success. He is master of the art principles and methods by which the Moscow Art Theater has accomplished results challenging international attention.

"The scholarships are offered with the double purpose of placing at Mr. Rosing's disposal singers whose vocal training has proceeded to a stage that may be called that of the graduate student and also of giving opportunity to young, ambitious and qualified American singers to enter a progressive training for operatic performance."

### AN IMPORTANT PROJECT.

This is one of the most important and interesting of the projects undertaken by the Eastman School. It offers to



VLADIMIR ROSING,

who has been engaged to lead the Department of Operatic Training at the Eastman School of Music in Rochester.

young American singers certain opportunities for a complete operatic training, the lack of which in this country has been long deplored by them and by prominent musical critics.

Vladimir Rosing is well known among present day singers. He is also a skilled teacher of dramatic expression and a master of opera production. Training by this master is but one of the advantages offered to students of this Eastman School department. The school has in the Eastman Theater an advantage which is very unusual; it can offer opportunity to students whose capacity warrants it of making public appearances and this forms a valuable part of the training of capable public singers. Thus the student in this department has assurance not only of superior training, but also that proficiency will earn opportunity to make a step on the path that leads to a professional career.

### MR. ROSING'S COMMENT.

Mr. Rosing said: "I am very much delighted with the arrangement perfected with Mr. Eastman. It gives me opportunity for important work in a land for which I have the greatest admiration and in which I have been most kindly received. I can only tell you as evidence of my earnestness in this undertaking that I have cancelled a five months tour in England and on the continent and that I have curtailed my American tour to two months duration. I shall give all my strength and all my artistic knowledge to making this new art development which I have been called to direct as successful and as important to musical advancement as I can."

### "The Plight of Music"

The Society of the Friends of Music, in sending out an announcement of its plans for the coming season, uses the title quoted above and says in part:

"It is not the fault of any one person or class that the greatest music happens to come from Germany—it is because

the world is not producing any geniuses of the Bach, Beethoven, Brahms, Wagner, Mozart, Schumann, Schubert, Mendelssohn, Handel, Haydn type, but running a mad race toward ultra-modernism that portends chaos and ruin. There is also another phase of this unhappy condition—many of the immortal works are so overworked as to place them in artistic jeopardy. One tires of the best if fed upon it too consistently. There seems to be a woeful lack of desire on the part of conductors and managers to take a chance with the musical public by presenting anything other than what they know. In this respect, the Friends of Music is a radical innovator, aiming to give as much of the best music as possible and a glance at the report for the first decade of its efforts verifies this.

"Of 306 compositions performed in sixty concerts, there were thirty-eight 'first' times with thirty-five by Bach, twenty-nine by Brahms, twenty-two by Beethoven and fourteen by Mozart. Of ninety-three composers, twenty-five were German and sixty-eight other nationalities of which fourteen were American and English. Ninety-one artists appeared, twenty-five being American and twelve German. The thirteen organizations assisting were pro-

American. The Friends of Music therefore is offering a series of programs each season that places it in a position quite apart from other organizations and probably the only one that does not come under the censure of Deems Taylor, of the New York World, who said of the past season: 'Every conductor makes up his season's programs with little or no reference to the plans of his confreres. The result is that some pieces are played to death while others, equally meritorious, get one or two hearings, or none at all.' Thus it happens that many works of incontestable merit are never played because of the overworked few.

"What next season will offer is problematical, but the chances are that the same method will be pursued. The Friends of Music, however, will adhere to its policy for novelty and interest, and the ten scheduled subscription concerts will offer a diversified array of compositions and eminent soloists together with the society chorus and Metropolitan Opera House Orchestra under Artur Bodanzky. The preliminary concert will be given at Carnegie Hall on October 15, when the American premiere of Pfitzner's Romantic Cantata will be held, for which occasion the chorus will be increased to 200 and the orchestra to 113.

## MME. REINER TO JOIN STAFF OF CINCINNATI CONSERVATORY OF MUSIC

Cincinnati, Ohio, July 12—The summer session of the Cincinnati Conservatory of Music is marked by an event of international importance in the musical world—the coming to the staff of the Conservatory of Berta Gardini Reiner,



© Underwood & Underwood.

BERTA GARDINI REINER,

wife of Fritz Reiner, conductor of the Cincinnati Symphony Orchestra.

wife of Fritz Reiner, noted conductor of the Cincinnati Symphony Orchestra.

Reiner, in the few short months he has been with the Cincinnati organization, has so engaged the attention of the musical circles of America by his work with the baton that already he is being ranked high among the very great symphonic leaders of the world.

Madame Reiner is the daughter of Etelka Gerster, and her musical lineage goes back to the most celebrated representatives of the bel canto. Marchesi was her mother's teacher and Manuel Garcia, the teacher of Marchesi. Jenny

Lind was also a product of this school, as were Pauline Viardot Garcia and Maria Malibran, the sisters of Manuel Garcia. With Julia Culp, the noted Netherlands lieder singer, and Clara Butt, famous English contralto, and others, Madame Reiner studied under her distinguished mother.

One enthusiastic reviewer has this to say of her: "Gardini has a voice to dazzle you. First of all a large, round tone and high range, with flowing technic and excellent brilliant diction."

Madame Reiner's exceptional personal talent as a vocalist has had, therefore, the best traditions under which to develop. With her husband, who has cast his lot in America, Madame Reiner is anxious to have a part in shaping the musical tastes and talents of this country. R. B.

### Decaux Coming to Rochester

Joseph Bonnet, the French organist, well known in this country as a concert player, has decided not to come to the United States next winter. His place as director of the master class for organists at the Eastman School of Music, Rochester, will be filled, on his recommendation, by Abel Decaux, organist of the cathedral of Sacre-Coeur de Montmartre, Paris.

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FRITZ KREISLER



## FRANZ SCHALK IMPRESSES DEEPLY WITH HIS ARTISTIC CONCEPTION OF TRISTAN AND ISOLDE

Buenos Aires, June 10.—Wagner's great drama, *Tristan and Isolde*, was presented on the second night of the season, and long before the hour the performance was billed to start there were animated scenes both outside and inside the Colon with the arrival of the hundreds of Wagner enthusiasts.

It is needless to say that Wagner has now definitely established himself in the Colon as one of the main supports of the grand opera season, judging from the lukewarm enthusiasm that was shown by the public on the opening night, when the Colon was partially empty of its habitants despite the fact that it was an all-star night and the return of many artists that in previous years had gained every opera goer's heart and applause.

Franz Schalk conducted and the impression he caused was a deep and lasting one. He has certainly added to the excellent memories of last year when Weingartner caused a sensation here with his excellent rendering of the Ring.

The singing was again of an excellent order and although the majority of the cast were already known to the Colon and duly appreciated through their splendid singing and acting during the Ring performances of last year, it was nevertheless gratifying to note that there was a newcomer in one of the title parts, Elsa Bland, who made her debut as Isolde. Unfortunately there were several shortcomings vocally and her voice, although a powerful soprano, seemed at times hard and metallic, especially so in the upper register, where there was considerable harshness of tone and color. Only in her rendering of the Love Death did she rise to heights.

Maria Olscewska as Brangaene was also a newcomer and a very welcome one at that. The *Tristan* of Walter Kirchoff was a fine piece of acting and singing. Schipper as Kurwenal was the true and faithful friend to Tristan. His baritone voice is in splendid fettle this year and seemed

richer and fuller than ever. The king of Carl Braun was a very interesting study.

The mise-en-scene was lavish indeed and the lighting effects were carefully studied. What can be said more about the orchestra when one qualifies it as unsurpassable? It has been relatively little drilled as there was little time for rehearsals, but Director Franz Schalk held it firmly and it followed every indication and movement of its master.

The impression left upon the public was a deep and indelible one, mixed with joy, satisfaction and sadness, for it was a too realistic *Tristan* and *Isolde* that lived, loved and died.

TOTI DALMONTE CAUSES A GREAT SENSATION AS GILDA IN RIGOLETTO.

The third night of the season brought back once again the prime favorite, *Rigoletto*, to the Colon. This old fashioned opera never seems to be left out of the repertory of any season and always draws huge crowds to listen to the melodious Veridian music.

Among the cast there were names already known to the Colon, but the star of the evening was undoubtedly the young coloratura soprano, Toti Dalmonte, who created a furore with her wonderful flute-like tones. She is already known here, as she came down two years ago with Mocchi and then created a sensation with her very flexible soprano that could soar up to the dizziest vocal heights with the greatest of ease. The reception that she received was boisterous.

Fleta returns as the Duque de Mantua, in better voice than ever. As soon as he appeared on the stage he was met with warm and sustained applause. He possesses a tenor voice of unusual beauty and strength and if last year he enchanted with the youthful freshness of his powerful tenor, this year he returns a more polished and experienced artist who undoubtedly made the best of the twelve months in coaching with long experienced past-masters in the art of singing. It is good to note that Fleta no longer hurls forth "ad libitum" the top "C's" much to the delirious delight of the gallery habitués, but his singing has considerably simmered down to a more consistent form of vocal expression and coloring. His singing of *La Donna e Mobile* gave rise to a tremendous ovation which only subsided after having had the performance stopped dead for several minutes and the delirious enthusiasts saw it was no use shouting for encores, as in this season the order of "no encores" is strictly adhered to.

Carlo Galeffi's impersonation of the poor buffoon was easily among the best presented at the Colon.

Marinuzzi was again in command in the orchestra pit and only an artistic temperament such as that of the great Italian master could have given such a spirited version of the antiquated Veridian opera. He seemed to be all on fire and ablaze and the orchestra was obedient and put vigor and life into the duller parts of the score.

The mise-en-scene in the hands of Mario Sammarco, who in years gone by was a great *Rigoletto*, was splendid and his presence was felt every time the curtain rose, for the lighting and grouping effects were most original and carefully thought out.

MARCEL JOURNET SCORES IN RABAUD'S MAROUF.

Rabaud's *Marouf* was presented at the Colon for the first time in the season of 1916, when it had a very brilliant success with exactly the same cast as appeared in this year's performance, headed by Ninon Vallin and Armand Crabbé.

Rabaud's light and tuneful music, full of gaiety and melody, has won itself a particularly warm place in the hearts of the Colon public. The house was filled to the last seat to welcome the French masterpiece back. It is now two years since a French opera was given at the Colon because last year, for some inexplicable reason, Mocchi had boycotted all French works. It was all the more with great joy that French music was welcomed back again.

Ninon Vallin, who has sung at the Colon on and off during the last five years, returned to us in better and fresher voice than ever, and Armand Crabbé again won laurels as the ardent young lover in his soft baritone voice, which is unfortunately at times rather weak in the upper register. Crabbé, however, recompenses by the great art with which he uses his voice. He is a great artist who will never let a bar go by without using it to the fullest advantage to let his small voice shine forth to the full extent.

Marcel Journet after an absence of eight years returns the same great artist that he was when he left us. His voice has not suffered in the slightest degree and it was a perfect pleasure to follow every movement of this artist that had a certain "cachet" about it that only great artists show.

Marinuzzi conducted the French score with great feeling and understanding and produced the work in a form worthy of much praise.

There were wild scenes of enthusiasm at the end of the acts, which showed that this year's inclusion of French opera was a wise decision of Mocchi.

A GALA IN DRESS BUT NOT IN OPERA.

May 25 is a great day in the Argentine, for it commemorates the independence of the Argentine Republic. Every year a great gala is given at the Colon among various other public celebrations.

At 9 p. m. sharp the President of the Republic entered in great pomp and state amid a double file of sturdy-looking grenadier guardsmen. Then the prologue of Boito's *Mefistofele* was sung in a very beautiful manner by the popular Italian basso, Cirino, whose voice seems to be well suited to Boito's music. The chorus on this occasion sang splendidly and Marinuzzi brought forth terrific climaxes, which were quite overwhelming in their sonorous beauty.

Then followed the second scene of the third act of *Lucia* with Toti Dalmonte and Cirino. In the following second act of Verdi's *Ballo in Maschera*, Senora Spani made her debut here, but she was rather nervous and her singing seemed to suffer by it. Senor Pertile sang very well indeed and won a sustained ovation at the end of the act. Paolantino conducted again with much feeling and authority.

The star section of the evening was undoubtedly the last, in which the fourth act of *Les Huguenots* by Meyerbeer was given under the direction of Pellezza, who conducted the melodious music in a spirited manner. In this act there was a certain amount of interest, because the new French tenor, O'Sullivan, was to make his debut. It was perhaps a difficult act to present here since it is the climax of the opera and chiefly for the part of the tenor. Since O'Sullivan did not have the preceding acts in which to prepare himself for this fourth act, one had to be indulgent with him on this occasion. However, his tenor voice seems to possess the faults of all French tenors. Some brilliance in the top register, very feeble in the middle and lower registers and a voice of small volume. Claudia Muzio as Valentine, needless to say, shone in all her astral beauty and Crabbé and Journet rivalled with one another with their splendid and whole-hearted singing. The evening ended in the early hours of the morn, since the intervals between the sections were longer than the acts themselves.

DIE WALKÜRE AGAIN PROVES A PRIME FAVORITE AT THE COLON.

Since the Italian repertory of this year has so far proven to be a failure more or less as regards box office results, Mocchi lost no time in bringing up one of the old favorites and trump cards he has when things do not seem to be very cheerful in the box office returns.

*Die Walküre*, sung in German under the thoughtful and conscientious direction of Franz Schalk, proved once again that every opera should be sung in its language of conception. Schalk confirmed the opinion of all the music critics down here that he is a thoroughly routinized and conversant Wagner conductor. His tempi undoubtedly were dragged out unnecessarily at times but this in no way disturbed the general course of the drama.

A special word of praise should go to the orchestra, which was wonderful from all points of view and it played (Continued on Page 19).

**LOTTA MADDEN**  
Soprano  
(Soloist with Goldman Concert Band)  
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THE HEART CALL.....Frederick W. Vanderpool  
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# GITLA ERSTINN, JUVENILE COLORATURA PRODUCT OF THE REGNEAS STUDIO, CREATES A SENSATION IN THREE CITIES OF THE EMPIRE STATE

Gitla Erstinn, whose great success in recitals has already been chronicled, added conspicuously to her laurels by her triumphant appearances recently in New York State. Of her performance in Poughkeepsie the critic writes:

Gitla Erstinn again charms Poughkeepsie audience with her coloratura soprano. While music lovers who heard Gitla Erstinn, soprano, in Poughkeepsie last year, were sure that she is a coming concert star, the audience of music lovers that crowded Vassar Temple on

peared on the stage attired in a creation of old rose. She is possessed of a remarkably fine soprano voice, highly trained. She won her way to the hearts of the audience with the first song of her group, The Wind, by Sprouss. Ah, fors e' liu (Traviata) was the big offering of the evening by Miss Erstinn. It served well to demonstrate her splendidly trained voice. Miss Erstinn was forced to add encores.

Those who heard Miss Erstinn during Music Week at Town Hall in New York, at one of the many remarkable concerts arranged by Joseph Regneas, can fully sympathize with the ecstatic approval of those Up-State, for the New York audience was no less enthused than they. Seldom is such a degree of art attained at so early an age, and Miss Erstinn must be complimented upon her teacher, and Joseph Regneas upon his pupil, whom he can safely list among his "artist-pupils."

## FRANZ SCHALK IMPRESSES DEEPLY

(Continued from page 18)

in a manner better than ever before, especially so in the first act, when the cellos gave forth such touching notes that a good part of the tremendous ovation that ensued at the end of this act was in appreciation of this special excellency in the orchestra.

The Siglinde of Dahmen proved her to be a thorough artist, for she gave as much attention to the dramatic portrayal of her part as to the vocal delineation of it. Unfortunately her voice, although a very sweet sounding soprano, has little volume and power. At times her voice was completely drowned by the orchestra. Her debut, however, may be termed as a successful one at the Colon.

The difficult role of Brunnhilde gave the mezzo-soprano Blandt an opportunity of redeeming her rather feeble Isolde, but the impression then gained was not bettered by her interpretation of Brunnhilde. Her voice seemed tired and used and was lacking of all brilliance. Historically she pleased more but was a long way behind her partners in the intrinsic conception of the noble and great role she was presenting. The only artist among the ladies who came up to standard expectations was the magnificently sung Fricka of the contralto Olscewska. The remaining artists were the same as in last year's performances of this opera. Schipper as Wotan, Kirchoff as Siegmund and Carl Braun as Hunding were all good.

The Valkyries made the best of the third act by giving it as much of vocal fire as the score calls for.

The performance ended at a late hour, since the hour of starting was on'y at 9 P. M., but the enthusiasm was by no means small and the applause at the end of each act was hearty and sustained.

K. H. STOTTNER

## Musicale at La Forge-Berumen Studios

The first musicale of the summer was given at the La Forge-Berumen Studios on July 5, when a program of songs and piano compositions was given by four artists. A large class of students was present, and the program proved to be one of the best given at the studios. Erin Ballard was the first to appear, playing the Beethoven sonata in E flat. She undoubtedly is one of the most promising young pianists at the studios. Betty Burr delighted the audience with a group of charming French songs, with Helen Crandall at the piano, who played her accompaniments with skill.

Esther Dickie, a talented and brilliant Berumen pupil, played a group of piano pieces by Tchaikowsky and MacDowell with fine technical equipment and beautiful singing tone. Irene Nicoll, who possesses a contralto voice of much beauty, gave splendid renditions of songs by Wolf, Reger and Weingartner. Agnes Bevington, her accompanist, showed talent. Miss Ballard closed the program with the Leggieressa, Hark, Hark the Lark and Dance of the Gnomes, by Liszt.

Mr. Berumen will give another musicale at the studios the latter part of July.

## Gallo Re-Engages Dorothy Jardon

Dorothy Jardon, who made such a tremendous hit last season with the San Carlo Grand Opera Company in the title role of Carmen, has been reengaged by Fortune Gallo, the San Carlo impresario, for the coming season at the Century Theater, beginning September 17. Besides further appearances as Bizet's immortal gypsy heroine, she will be heard in other leading roles suited to her voice and temperament.

Miss Jardon made her New York operatic debut four years ago in Giordano's Fedora. She has had innumerable successful concert appearances from coast to coast, and last season sang in a circuit of leading American de luxe motion picture houses at one of the highest salaries ever paid an artist for this kind of work. Miss Jardon has also appeared in most of the Keith "big-time" vaudeville houses, and is said to be one of the few grand opera stars who have achieved a real popular success in this form of entertainment.

## Martin Pupils in Recital

Mrs. James Stephen Martin, of Pittsburgh, Pa., has recently presented a number of her artist-pupils in successful recitals. Genevieve Elliott Marshall, the possessor of a voice of lovely quality, and Arthur Anderson, basso cantante, were heard in a program of songs, operatic arias and duets. Another recital of interest was that given on May 10 by Anna Woestehoff, contralto, and George Kirk, baritone.

## Alfredo Oswald to Give Recitals Next Season

Alfredo Oswald, who has been re-engaged as the head of the piano department of the Peabody Conservatory of Music at Baltimore for next season, is spending the summer at Williamstown, Vt. He will give two recitals at Aeolian Hall next season.

## Hempel to Sing with Detroit Symphony

Frieda Hempel will make her first appearance with the Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting, the coming season. She will be the soloist at the pair of concerts given on December 13 and 14.

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But The Finest  
and Greatest Piano  
in the World



GITLA ERSTINN

Sunday night were only reminded again of what they had formerly agreed upon. Miss Erstinn is superb! Only in rare instances does one find in one so young, such ease, such perfect enunciation in addition to a marvelous voice. At the close of her first number she was recalled for three other numbers before the audience would permit her to cease. Such was the charm of her voice and personality. From her aria, Caro Nome, from Rigoletto, through Jewish traditional melodies in the bright light soprano numbers, she was perfection and even made her lighter encores glow with vocal beauty.

The Saugerties Daily Post says of her appearance as soloist with the Glee Club of that city:

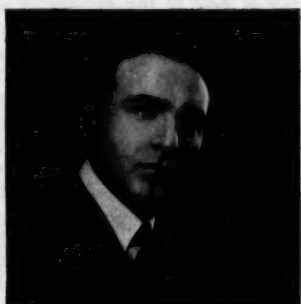
Miss Erstinn is a gem of the first water. She was superb and possesses the rare quality of having a wonderfully fine and cultured voice, a perfect enunciation and a charm of personality all her own. Her singing was marvelous, her tone rich and clear, and her artistic temperament beyond compare. The rounds of applause Miss Erstinn received were more than sufficient to evince the appreciative spirit of the audience.

The Kingston Daily Leader records her success as soloist with the Mendelssohn Club as follows:

Miss Erstinn presented a most charming appearance as she ap-

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NEW YORK THURSDAY, JULY 19, 1923 No. 2258

No operatic tenor is a Duca to his valet.

They also serve who only act as page turners.

There is madness in the method of some singing teachers.

The orchestral world has conductors and non-conductors, leaders and misleaders.

Honesty is the best policy—except when opera singers reveal their salaries to the public.

Bootleggers now are the real entertainers of the public and they are paid appropriately high prices.

Example of zero in enthusiasm: A neglected American composer's fierce pride in the achievements of the Leviathan.

The Philadelphia Orchestra will stray as far away from home next season as Montreal, where it is to give a special concert.

The Daily Mirror says that Paderewski "is now paying England his first visit since he resigned the Presidency of Poland." Thus is history written.

Darius Milhaud is flattering America by writing a ballet called *The Creation*, in which he uses "American negro folk lore," whatever that may be.

It is quite a badge of distinction for a musician to remain in America this summer and to have the moral courage to resist being dragged along in the rush of the professionals to Europe.

If musicians are reading the bucketshop revelations in the current court proceedings in New York, they ought to take them as the best kind of a warning to stay away from Wall Street and stock speculation generally.

The Austrian State Academy of Music, which in the old days used to bear an imposing title that went something like "Royal and Imperial Conservatory for Music and the Art of Acting," has just been accorded the title of University.

Next season will bring to music lovers in America, among other tonal pleasures, the return visit of Carl Flesch, whose former appearances in this country are remembered strikingly by all those who were fortunate enough to hear this grandly gifted violinist. He is a thorough master of his instrument who commands its entire repertoire and is perhaps happiest in the most elevated of its examples, like the works of Bach and the concertos of Brahms and Beethoven. As a Paganini player, too, he has won towering eminence. Carl Flesch and his violin will be welcome

guests in our land next winter and are certain of an ardently warm reception.

Spain now has a population of over 21,000,000, and we should like to possess one dollar for every Spaniard who does not know Bizet's *Carmen*, Debussy's *Iberia*, Chabrier's *España*, Lalo's *Symphonie Espagnole*, and Moszkowski's *Spanish Caprice* and *Spanish Dances*.

Willem Mengelberg is not much given to composition. He is too busy conducting. But he is now at work on a cantata which will be performed for the first time at Amsterdam in September, in honor of the twenty-fifth anniversary of the coronation of Queen Wilhelmina of Holland.

Mount Etna seems to have stopped erupting lava at about the same time that the conservatories of music stopped erupting young Beethovens, Pattis, Carusos, Paderewskis, and Paganinis. Both are superheated products, the populace fleeing in terror before the former and oftentimes sitting in trepidation before the latter.

What nationality is Felix Weingartner? Wrong! He is an Italian. At least, he went into England on his recent trip on an Italian passport, obtained doubtless through his claim of residence somewhere in that part of Dalmatia that is Italian. The attention of the board of directors of the Boston Symphony Orchestra is specially called to this paragraph.

A Swedish violinist named Anna Hegner is giving five orchestral concerts in London to demonstrate the development of the violin concerto from Bach to Tchaikowsky. Ossip Gabrilowitsch appears to be the originator of the idea of concerto concerts, having illustrated the progress of piano concertos in a series given both in Berlin and Munich some eleven years ago. Ernest Schelling gave a similar series here last season, but, unless memory is incorrect, no violinist has ventured on the plan on this side of the water.

Symphony orchestras cost a lot of money. Last season the St. Louis organization took in over \$173,000. The expenses amounted to nearly \$278,000, so the gross deficit was about \$105,000. Guarantors were pledged for practically \$85,000, the net deficit amounting to almost \$21,000. This, one feels sure, will not discourage the supporters of the orchestra in any way. The net deficit will be met, if it has not been already, and the splendid organization, under Conductor Rudolph Ganz, will proceed with the magnificent work it has been doing.

In 1924, it is reported, there is to be an exposition on the Isthmus of Panama to commemorate the tenth anniversary of the opening of the canal. It is also reported that a feature of the exposition is to be the presentation of an all-American opera, *The Sun God*, the book by Bartlett B. James, "the well known author-poet," as he is (perhaps surprisingly) described in the press matter, and music by John Adam Hugo, who wrote *The Temple Dancer*, a one-act opera of decided promise, presented by the Metropolitan four seasons ago.

The MUSICAL COURIER learns that Georg Schneckvoigt, the distinguished conductor, is coming to America next fall. His visit, however, will not be for professional purposes, but to visit a married daughter, who lives in this country. It will be Professor Schneckvoigt's first trip to these shores and it will be astonishing if some of our symphony orchestras do not take advantage of his presence here to invite him to conduct one or two concerts as guest. He is known all over Central and Northern Europe as a leader of great force and individuality. This summer he is again conducting the concerts at the Kurhaus in Scheveningen, perhaps the most important summer series in all Europe.

Not so exciting, the outlook at La Scala next season! To start the ball rolling, Aida. Then, new to the repertory since the present Toscanini-Scandiani management took charge, *La Sonnambula* (!), *Tristan and Isolde*, *Carmen*, and *Gluck's Orfeo*. A good number of operas will be held over from this year. New also will be Strauss' *Salome*, probably to be played in a double bill with Ricitelli's *I Compagnacci*, which is also coming to the Metropolitan. Among the singers holding over from this year are Toti Dal-Monte, Margherita Sheridan, Pertile and Galeffi, while among the new ones to come are Gilda, Dalla Rizza, Gabriella Besanzoni and Michele Fleta. It must be true, as visitors report, that it is Toscanini's masterly conductorship and direction of the ensemble that principally account for the excellence of the performances, for it will be noticed that several of the singers have been heard over here in years gone by and declined with thanks.

## MAKE 'EM RIGHT!

This will not be a bad time to remind our friends the artists, that managers, printers and journalists and other such inartistic and prosaic beings do not know the names of all the music that was ever printed, are not always familiar with all of the foreign languages, and can read plain writing better than chicken scratches.

A program was brought down to the office the other day by a harassed manager who wanted us to interpret it for him. It was a program sent in advance by an artist the manager was preparing to book. He was getting up printed matter, letters, circulars, to be sent out, and thought it best to include the artist's programs, in view of the fact that they were of a rather unique sort and one of the artist's own leading talking points.

But the program, as it was, was impossible to read. Many of the words were foreign, many of the names entirely unfamiliar. So what was to be done? Evidently nothing but write to the artist for better copy, which meant loss of much time.

It meant more than that, or it might mean more than that, depending upon the manager, how busy he happened to be, how anxious he was for the success of this particular artist, one among many. Such carelessness, lack of fair cooperation, might very well serve to lessen a manager's enthusiasm. Certainly in the newspaper world busy editors have little time to do work that should be properly done by others. If copy is sent in that cannot be read in full, it is likely to be cut and that part used which is legible.

After all, what are people to do who get that sort of copy? With the best intentions and all the willingness in the world it can hardly be used, simply because to print things incorrectly would do the artist more harm than good. Therefore, those who get such material do the best they can and let it go at that, like the post office clerk who sends a letter where he thinks it is intended to go but cannot be held responsible if it goes wrong because the address is not correctly written.

Therefore, friend artist, when you make out programs, news items with names in them, names of towns and people and the like, auditoriums, theaters, and so on and so forth, MAKE 'EM RIGHT! If you do not you will be the only loser. Your managers and press representatives will do the best they can always. You may be sure of that. But they cannot do the impossible.

And what we would like to know, just as an interesting psychological problem, is the kind of mind a person has who will write important matter so carelessly that it cannot be read. It is interesting, isn't it? We were told by a broker not long ago that some of his clients would send in messages involving the possible loss of thousands of dollars and all so badly written that he was afraid to act upon them. And we ourselves have received numerous letters signed with names we were unable even to guess at.

So MAKE 'EM RIGHT, friends, when you sit down to pen programs! It takes but little more time to pen each letter with care, and when it gets to the printer it will get to him in such a way that he can make the best of it. It will encourage everybody all along the line to play the game—to co-operate.

And the other thing is just like a blow to those who are trying to serve. And, being human, they are most likely to say to themselves that it is not "their funeral" and let it go at that. Hard words! But whose fault is it?

So, remember, brother artists, when you write a name, your name, the name of a piece of music, a composer, a hall, a town, write it so that there can be no possible mistake in the reading of it. And, especially, when you make your programs.

MAKE 'EM RIGHT!!!

Prof. Alois Markl, who has been playing first flute in the Vienna Philharmonic Orchestra for the last forty-four years, just tendered his resignation. He has been chairman of the organization and a member of the board since 1898. Professor Markl is the last surviving member of the orchestra who took part in the historical concert of 1879 conducted by Richard Wagner, on which occasion the usually placid and friendly Vienna audience took umbrage at something and hooted and jeered the famous master.



# VARIATIONS

By the Editor-in-Chief

There is a certain artist who hates publicity. The artist is retired.

Parsifal always suggests those slow-motion pictures at the movies.

James Butler has done us the honor to name one of his race horses Variation and last week our equine namesake was second in a contest which included also Babbling and Hilarity.

Dalcroze will be delighted to hear that there is a great Australian horse named Eurythmic.

The Italians, complaining of their "inferior representation" on the programs of the Salzburg Chamber Music Festival, have withdrawn from the enterprise. Evidently it was planned to make the affair a Star-Chamber Music Festival.

One of the meanest things ever said about the ancient and dishonorable profession of burgling, we read in *The Dominant* recently:

It was during the trial of a notorious criminal and the attorney for the prosecution was cross-examining the burglar's wife.

"You are the wife of this man?" he asked.

"Yes."

"You knew he was a burglar when you married him?"

"Yes."

"How came you to contract a marriage with such a man?"

"Well," the woman explained, "I was getting old, and I had to choose between 'him and a musician!'"

Heinrich Knote, the great Tristan and Siegfried, has been singing Manrico (Trovatore) and Otello in Baltimore. How many of his Italian tenor colleagues could reverse the process?

A recent song recital in Paris was of forty minutes' duration, and if our singers have any national pride they should strive to bring the record to America next season.

"I have found just the book for your light summer reading," postcards A. R. H.; "It is Thomas E. Finegan's *The School Building Survey* and *The School Building Program* for the City of Harrisburg.

Sir Thomas Beecham, English conductor, composer and operatic impresario, has retired from the tonal field, saying very cheerfully:

"I do not think that ever in the history of music was there so little good music being written, and so much bad music. In the last two or three hundred years we have never yet struck such a rotten patch, and I think it will get worse. In fact, I have no doubt about that at all! Composers there are none; singers there are a very few; instrumentalists a few, and orchestras are almost nonexistent."

Musical doctors simply will not agree. You remember Clarence Lucas' beautiful essay on Weingartner in this column a few weeks ago. Now comes Leigh Henry, another clinical expert, and his dissection (in *The Chesterian*) has it that Weingartner's conducting was "wholly disappointing," and showed "false theatricality of conception, unpardonable liberties with tempi, vulgarity of over-emphasized contrast and insufferably boring sentimentalization, wherever possible." Leigh fled from the hall, after deducing further that "As sheer conducting, I have seldom seen gestures so manufactured and mechanical; as readings, seldom heard anything so essentially unmusical." Maybe it was the classical program that made Leigh nervous because he is an intrepid front-line leader of the most advanced guard of the reddest radicals in music.

Ernest Newman, whose simplicity of expression and directness of style make him as subtle a music critic as there is in all the world, possesses also an errant flight of humor that crops out in the course of some of his most serious discussions. Recently he wrote in the *London Sunday Times*:

The death of Marie Lloyd has put an end to what used to be one of the great hopes of my life—to see her as Kundry, with George Robey as Parsifal. The seduction scene would have been something to remember in old age and tell our grandchildren about. And think of Mr. Robey, in his clerical costume, among the Flower Maidens, admonishing them with pursed lips and uplifted hand: "Let there be mirth, but let it be tempered with seemliness!" But though I suppose I shall never see those things now, I have not yet given up all hope of seeing the "Ring" with the ideal cast I worked out for it years ago—Miss Annette Kellermann as the first Rhine Maiden, the Brothers Griffiths as Grane, the Mad Hatter sporting the Tarnhelm, Little Tich as Mime.

Great thought from the *Evening Post Literary Review* (July 14): "For all that has emerged in Ameri-

can painting, poetry and music of recent years, how much more there is still to emerge!"

Henry T. Finck writes in his *Evening Post* column of July 14: "Some twenty years ago I took a friend from Buffalo to an orchestral concert in Carnegie Hall. During the intermission he looked around carefully and then asked: 'Where do the Christians sit?' A politician friend of ours strangely enough had a similar thought when he remarked not long ago: 'In twenty years from now when any out of town acquaintance comes to see the sights in New York I shall take him to visit the Christian quarter.'"

"Today not only are the audiences at our musical entertainments predominantly of the Hebrew persuasion," continues Mr. Finck (his article is called *Jewish Predominance in Music Affairs*) "but the Jewish influence is predominant also in the management of concerts and operas." As a matter of fact, while Otto H. Kahn is a Jew, Gatti-Casazza is not, and the Chicago, San Carlo, and smaller opera companies are under Christian management. Mr. Finck could have strengthened his case by enumerating some of the present day celebrated pianists and violinists, Rosenthal, Godowsky, Hofmann, Lhevinne, Bauer, Gabrilowitsch, Friedman, Friedberg, Moise-witsch, Levitzki, Schnabel, De Pachmann, Kreisler, Auer, Hubermann, Heifetz, Elman, Seidel, Rosen, Flesch, Erna Rubinstein, and scores of other successful clangers of the keyboard and caressers of the catgut. Mr. Finck's article, by the way, was complimentary to the Jews and therefore the Bronx and other Kosher localities need not hold any mass meetings of protest or organize any boycott against the *Evening Post*.

We heard an Aryan pianist, young Mr. Jones (first name forgotten in the hurry of introduction) play with fine musicianship, solid technique, and intense artistic concentration the other evening at a private recital given in the studio of his instructor, Edwin Hughes. The latter said to us: "It is amazing how much serious and remarkable talent there is in the present generation of young American pianists. Some supermasters are certain to materialize in the near future."

Headline in the *New York Times* (July 15): "Dr. Vizeletly Says Average Man Uses 8,000 Words." Evidently the writer of the caption never has heard an operatic star talking to an impresario after the singer's pet role has been assigned to a rival.

Another headline in the *Times* (July 14): "Judge Sends Editor to Jail for a Year." It isn't nearly enough.

Caryl Benschel, when asked whether she had heard Anita Low, replied: "No, but I have heard Elly Ney, Dicie Howell and Ernest Ball."

Even the highbrow must feel mortal when he catches himself perversely humming a popular song he detests.—*Evening Telegram*.

Miss Lolly Popp: "Do you play Mah Jongg?" Euclid Palebrow (pianist): "No; by whom is it?"

Some men are performers and teachers, or performers and composers, but Joe Cook, the vaudeville headliner, whom we contemplated in awe the other evening at *The Vanities* of 1923, is a comedian, an acrobat, a trapeze performer, a musician, a marksman, a juggler, a clown, a dancer, an actor, a raconteur, a painter, a clay-modeler, a wire-walker, and an equilibrist. He was excellent in everything he attempted but we liked him best as a raconteur. To hear him tell why he won't imitate four Hawaiians playing the ukulele and finally contents himself with two—"That's enough, anyhow," he concludes—is one of the funniest things to be experienced in the line of comic speeches.

Sometimes when a man tries to tell us how unmusical he is we have a feeling that he really is bragging.

At a concert we asked the late James Huneker about a certain new symphonic work that had just been played: "Did you like it?" He scratched his head and replied honestly: "I wish I knew."

The span of life is growing longer, but that is not

enough excuse for the existence of the three-sonata recital.

It is difficult to believe that any American composer really is famous until he has had a cigar named after him.

List with the unemployed the specialist in Mendelssohn's piano music.

Nature knows what it is doing. Imagine Houdini, the elusive, an operatic baritone and locked in the Mona Lisa closet, or a Radames incarcerated in the Aida vault. He could have ruined *Trovatore* and *Tosca*, too, by breaking prison, and made a joke of his shackles and harness in the punitive apparatus of Samson and Delilah.

Once in a while complaining musicians have the opportunity to obtain solace by regarding a sister art. For instance, this is what Howard Vincent O'Brien, author and lecturer, has to say about one of them:

Literature is in a bad way. As matters stand, bookselling is a diversion rather than a gainful pursuit, and even authors hardly make as much per week as their typists. The insurance companies rate publishing as a hazardous occupation. The trouble is that books are not fashionable. One may entertain in a bookless house without a thought of apologies. To correct this deplorable condition I would suggest an amendment to the Constitution prohibiting all pleasurable reading on the ground that it wastes time and often does great moral damage. Such a movement, if successful would, of course, put critics and reviewers on the street. But they could establish private laboratories for the analysis of current fiction, or go into the manufacture of papercutters and steel-lined bookcases. If the Eighteenth Amendment has left any prisoners in the jails, this one would take them out."

We read the other day that "whatever is acquired with the most difficulty is retained the longest." Is it? A long time ago and after eight years of intense and incessant practise we mastered Chopin's piano study in thirds smoothly and insouciantly. We assured ourselves of our knowledge just before we stepped on the platform to play the piece at the conservatory concert. Three minutes later we had made a hopeless botch of it.

There is an announcement in the Chicago Symphony program of a teacher who advertises that she "applies Coué principles in piano teaching." In the corner of the card one observes this mystic inscription—H. P. 4969. H. P.—what does that mean? Has it its usual significance? We can recall a number of decidedly minor pianists who, measured on that basis, would stand at the head of their profession.

Some savant has declared that New York is over-electrified. Now the critics will not be able to say any longer that Signor So and So, or Mme. This and That, "electrified the audience."

From the Line O' Type column in the Chicago Tribune, July 7:

A man who used to tell us that he could run the Metropolitan Opera House better than Gatti-Casazza has just gone into the laundry business on a large scale. That leaves, therefore, only 2,143 persons with his former belief and ambition.—Leonard Liebling in the *MUSICAL COURIER*.

WHICH is nothing much. There was Mr. Spangler, who tried to run the Chicago Opera better than we said we could run it: he went into the shoe business—from the solos to the soles; or, as we heard it irreverently put, from the heels to the heels.

MOREOVER Mr. Liebling's launderer may have been animated by the knowledge that an opera house is a great little place for dirty linen.

AS to the 2,143 remaining aspirants, they might get up an excursion, come on out, and talk it over with the 2,143 who have, since 1910, tried to direct the annual activities in Congress street.

A valued exchange, expressing one of our strongest convictions, observes: "English papers are queer. They print a lot about world politics and very few heart-interest stories by popular murderers."

Of 500 candidates for a solo engagement at the Stadium concerts, one was chosen by the audition committee. When the fortunate young artist appears there will be at least 499 severe critics among the listeners.

The French evidently have forgotten that Brünnhilde returned the Rhinegold to the river or else they would be looking for it.

In Chicago, so reports state, there is a man with a beard seventeen feet long. He could qualify as Ramfis in *Aida*, Wotan in the *Ring*, or Faust before Mephistopheles feeds him the monkey glands.

Nilly—"Do you know what Stabat Mater means?" Willy (boldly)—"Yes; it has something to do with a college."

LEONARD LIEBLING.



## NOT SO BAD!

R. E. Johnston's suggestion, which appeared recently in the *MUSICAL COURIER*, that the radio might be to blame for the poor attendance at concerts during the past season, has brought us a number of interesting letters, several of which have already been printed. Whether Mr. Johnston is right or not, it is evident that our correspondents believe the American musical world is confronted by a serious problem, not the problem of radio alone, but the whole alleged slackening of musical interest both on the part of concertgoers and of music students.

Anil Deer, of San Francisco, finds that lack of interest in music is clearly manifested by the younger generation in particular. "The majority," says our correspondent, "not alone do not admire the art, but are inclined to take a humorous view of it and of all pertaining thereto." It is further stated that many who had studied seriously for a period of years have discontinued because of slurs cast on the art, and one of these, stating her reason for resigning her life's ambition, said: "No one will listen to me play the music I like. They say, Oh! give us some jazz! I will not play jazz and they will not listen to me."

Another writer says that we have been living under the curse of too much free music. Many of us have labored under the delusion that good music, ably presented to the public without cost, would stimulate a desire for that type of music. "My feeling, after fifteen years of experience, is that this and all other free presentations of high-class music is a mistake. . . ." Thus Thomas Giles, head of the music department of the University of Utah.

Last month, too, the National Federation of Music Clubs, in solemn conclave, passed a resolution declaring war on jazz. It was put on the basis of morals. But jazz was blamed, though how jazz or any other music could or can have any bearing on morals is not explained. However, that is not a point that it is worth while to argue at the present time, the whole question which now interests us being: "What is the matter with the public taste? Why is serious music not being taken seriously? Why the ridicule of serious music? Why do young people not care for concerts?"

This is really only one question, and there is probably, at bottom, only one answer. What is that answer? Well, we will take a shot at it. We may hit the bull's-eye, and we may shoot wide of the mark. In either case, we will have started a train of thought, which is more important than laying down the law, however scientifically accurate it may be.

In the first place, we will assume that the basis of this whole thing is purely and simply a matter of taste; that the taste of Young America (and perhaps also Old America) runs towards jazz and popular ballads and away from serious and symphonic music. We do not believe that our people do not like music, or say, better, have no use for music. For we know that there is a vast amount of sheet music, of talking-machine records, of player-piano rolls, being purchased all the time, and that radio sets are mostly used for listening to some kind of musical offering. It may be that much of this is utility music, that is, music used for dancing, and that the people who use it care very little for it as music and would not sit down patiently and listen to it in concert form. It may be, too, that many of the radio fans are still more interested in the radio than they are in what comes through the radio, just as many users of motor boats are certainly more interested in the mechanical side of it, or the speed side of it, than they are in the beauty of the nature which it permits them to enjoy.

And this seems to bring us at a single step to what seems to be the crux of the whole matter. If we ponder on this radio-interest, this motor-interest, this speed-interest, this getting-somewhere-and-doing-something interest, we begin all at once to realize that it lies at the very foundation of our American character, that we are not a patient, sit-down-and-listen nation.

The writer has had recent opportunity to observe people at big summer resort hotels, and all he has seen confirms this point of view. There is hardly anybody who seems willing or able just to sit down and enjoy life. There must be something doing every minute to keep them satisfied. They are forever active. If it is not cards, it is boating; if not boating, walking, or swimming, or pool or billiards, or dancing, tennis, golf, motoring—and it is utterly impossible to conceive of these restless people settling down to listen to serious music without being bored. Jazz, yes, perhaps, if it was lively enough, but serious music! The very word "serious," which properly describes it, suggests a tranquillity of mind which seems opposed to the spirit here in evidence.

Yet it would be unjust to suggest that these good people are not serious. They are. They are serious even in their sports and games. But they are not

tranquil. They are incessantly active. Their minds crave excitement. If they read, it is exciting literature that pleases them best. Not necessarily the wild west thriller, perhaps only the newspapers—but they are thrilling—magazine stories, and the like.

As for the children, it is a question how much parental authority there is exercised over them; how much, under such conditions, is possible. There used to be a time when parents took their jobs seriously. Do they take their jobs seriously now? It is a question. Certainly at these hotels the parents appear to be just as much interested in doing things as the children, and it does not seem overly apparent that these particular parents sacrifice their golf or their bridge to keep their parental eyes on Jimmy and Susie.

That is no doubt harmless enough, and American children can be trusted and are able to take care of themselves. But the unfortunate side of it is, that it does too well just what, in most cases, it is intended to do; it gives the children independence, which is fine; but it also breaks down authority. And when these parents tell their children that they must take music lessons, and that they must practice, they all too often lack the authority to enforce these commands, as every teacher knows. The result is, that music lessons are sporadic and irregular, exercise badly learned, attendance poor, and the teacher has to put up with it or lose the pupils—sometimes both.

We have drifted a long way from the ideals our Puritan forefathers brought over with them. Youth is permitted to be youth, fully and thoroughly, with little restraint, and prosperity has freed age from anxiety, from the bitter struggle for mere existence, to such an extent that youth has extended far beyond the years that used to be its extreme limit.

Were these elements all that are to be found in America the outlook would certainly be discouraging. But fortunately there are other sides to this question. For if parents are no longer able to force their children to do their daily hour of serious practice; if wives are finding it more and more difficult to drag their husbands away from their radio sets or their card games to serious concerts, on the other hand more and more men and women are taking up music professionally, there is a constantly increasing demand for orchestra players both for popular and serious music, there are more school bands and orchestras than were ever dreamed of in the past, and the whole field of musical endeavor, both professional and amateur, is looking up amazingly.

The very spirit that makes our people want to do things, to be constantly doing something, puts them into these musical activities. It is this drive more than either love or talent for music that starts many a young person in the profession. It is this same drive that causes many an unoccupied woman, married or single, to "take up her music again"—which means resuming the lessons that were abandoned earlier simply because there were other things to do.

And is it not possible to suppose that this same restless, active energy is the real reason of the vigorous rhythms that have made American popular music the best of its kind? The very difficulty of holding the American's attention must compel our popular composers to make their music more and more exciting. And may it not further be a fact, as a result of all this, America will some day find its own taste in serious music? What a blessing it would be! The day that America firmly refuses to be fed on the classics will mark the beginning of our own school of American classics. And what classics they will be if they live up to our American spirit!

There is no reason for anxiety or pessimism. Let the child grow! America is young, just at the awkward age, full of wild colt spirits, not yet settled down to real art production, but husky and healthy—and active, above all else active! Give it a chance. Encourage it. Help it along the way it naturally wants to go! Give it what it likes! For young America, like the youth of America, is arriving at a point when it can no longer be forced to accept the traditions, musical or otherwise, of the classic past. It is up to us not to oppose the transition, but to get behind and push.

It will also be well to remember that "you can lead a horse to water but you cannot make him drink." We can try all we please to educate the taste of America, but the net result will be to keep America at home with his radio and his talking machine where he gets the sort of stuff he likes. Give the American the kind of concerts he likes and the kind of programs he likes and he will go to them in spite of radio or jazz or anything else. And make him pay, of course. Music should respect itself too much to give itself away free anytime to anybody anywhere. If it's worth having, it's worth paying for.

Have no fear—we are going up hill, not down. We are just beginning to get rid of what Arthur

Farwell so justly calls a lot of useless lumber. Once we have freed our soil we will grow mightily. Only let us not deplore existing conditions. Our forefathers did that. In every generation there has been the same cry of despair. Two hundred years ago people were predicting that the world was coming to an end. A hundred years ago the harmless waltz was getting the same treatment jazz is getting today. Yet we know now that we have been going steadily forward. And so we are today.

## GOING DOWN!

Salzburg appears to have had an ambition to become the central musical festival city of Europe. Perhaps it still has that ambition, but it is in a bad way to realize it. As far as location, beauty, cost and comfort of board and lodging, convenience of transportation, etc., go, the city has a great deal to recommend it. It is highly interesting, both from the standpoint of art and history. It possesses a good theater and modern, commodious concert halls. But somebody has not played fair. It may be the blame lies on certain native Salzburger, or perhaps on some outsiders who were exploiting Salzburg.

The chamber music festival which preceded the Mozart festival last summer is all right for anybody who likes a lot of chamber music at a time. It made no pretensions to be other than it was; the programs were excellently presented, and you could take it or leave it alone. But the Mozart festival, in the native city of Mozart, with Richard Strauss at the head, promised something unusual. As a matter of fact, the Mozart performances were mediocre at the best—fair to middling is a better description. Of course the performances conducted by Strauss were good as far as his part went, but he did not have a first rate orchestra and very few first class singers. Then Reinhardt was there and put on his *Grosses Welttheater*. It was, to be sure, pure Reinhardt hokum, but presented in his best style and good for those who like that sort of thing. The season ended with the laying of the cornerstone of a great Festspielhaus, a ceremony attended with pomp and circumstance, the greatest farce ever played in the face of a community that was scrabbling its hardest to keep bread in its mouth and clothes on its back and not succeeding very well at that.

Messrs. Strauss and Reinhardt were understood to have pledged themselves to another and better festival this summer; all plans for it were made. The opera repertory was even partially announced; the feature was to be the first production of the new Strauss opera, *Intermezzo*. But where is Richard Strauss? Just at this moment, on the bosom of the South Atlantic, on his way to Buenos Aires with the Vienna Philharmonic Orchestra, which was also to have assisted at this year's Salzburg festival. And Reinhardt? In Europe, to be sure, but not in Salzburg, which he is said to have discovered is "anti-Semitic." He will soon be on his way back here. Salzburg has, to be sure, the chamber music festival of the International Society for Contemporary Music still scheduled for early August, but even that appears to be jeopardized by internal dissensions in the society.

Somebody broke faith. Salzburg wanted thousands of strangers to help pay its bills. It got some of them last year, though not as many as expected. But after this year's fiasco, it is going to be hard work getting them back. It may not be the fault of Salzburger but it certainly is their misfortune. What will happen next year? Our guess is, nothing.

## REACTIONARY

Sir Thomas Beecham, in a recent address before the Critics' Circle in London, asserted that "music generally seems today to be like the drama—about as bad as can be. I do not think that ever in the history of music has there been so little good music being written and so much bad music. In the last two or three hundred years we have never yet struck such a rotten patch and I think it will get worse." Dear, dear! Somebody really should tell Sir Tommy about the British Music Society and all its young and enterprising composers, who cover reams and reams of perfectly good music paper with notes and things that sound peculiar, for the most part, but may, for all that, really be the music of today; though—to tell the truth—except in the case of one or two men like Bax and Holst we are rather inclined to string along with Sir T. The boys of the B. M. S., however, must have been quite furious when they learned of his remarks. The happiest jest of all lies in the fact that neither Sir T., nor we, nor the B. M. S. boys will know who is right for another quarter century at least.



## ITALY WITHDRAWS

The following letter is self-explanatory. Incidentally it must be noted to the credit of Malipiero, one of the signers, that one of his works had been selected for the Salzburg programs:

Rome, June 15, 1923.

To the Honorable President, the International Society for Contemporary Music, London.

Sir: The programs selected at Zurich for the festival of modern music to be held this year at Salzburg have given rise in Italy to nothing less than amazement.

We have considered it an honor to submit to the jury all those musical works which, for material or aesthetic reasons, seemed most adapted to represent at Salzburg, among those of other nations, the artistic effort of the younger Italian musicians during the last ten years.

But instead, we have been compelled with deep chagrin to note that, for the second time, Italy is to be represented at Salzburg in conditions of obvious inferiority, thus giving rise to the impression that our school of composers is incapable of producing anything of real importance in the field of chamber music.

Under these conditions we consider it our duty to state that the Italian group herewith withdraws all its works from the coming festival at Salzburg, and prefers to abstain from any sort of collaboration on that occasion.

This decision has been taken with regret, but we consider it the only course compatible with the dignity of a school which, though young, is none the less generally considered as one of the first in Europe.

With the expression of our respectful consideration:

The Italian Committee,

(Signed) FRANCO ALFANO

ALFREDO CASELLA

VICTOR DE SABATA

G. FRANCESCO MALIPIERO

BERNARDINO MOLINARI

ILDEBRANDO PIZZETTI

OTTORINO RESPIGHI

GUIDO M. GATTI (National Delegate)

The MUSICAL COURIER has already expressed its opinion of the conduct of this festival. The constitution of the I. S. C. M. was apparently made with one (or perhaps both) of two ideas in mind: Either it was intended to wipe out international boundaries and national pride; or it was intended to give the best possible programs irrespective of nationality, this "best possible" to depend upon the judgment of the central music committee.

Something of the "one big nation" idea was suggested by Mr. Searchinger's article which appeared in the MUSICAL COURIER some weeks ago, and we pointed out at the time that it would not work, for the simple reason that nations are still nations, whatever the "brotherhood of man" people may think about it, and, as nations, they have their national pride, and wish to be fairly represented according to their own ideas.

Italy has now withdrawn. If America had the same national pride it also would have withdrawn. It cannot, indeed, be denied that the committee selected a splendid and representative American work. But the same committee also practically said to America what it said to Italy: that "our school of composers is incapable of producing anything of real importance in the field of chamber music," to quote from the letter of the Italian committee.

Human nature is human nature, and to leave it out of consideration is to court disaster. It should be stipulated that the central music committee make its selections from the works offered by the various national committees, and that on the festival programs each nation be equally represented. Under no other circumstances can it be hoped that this international society will be either international or permanent.

## STRAVINSKY

In the issue of July 5 the MUSICAL COURIER published a very interesting article on the Paris premiere of the new Stravinsky ballet, *Les Noces*, by Mary Ellis Opdyke, special correspondent. Below is a letter from Hyman Rovinsky, a young musician who was also present at the premiere and who will write occasionally for the MUSICAL COURIER on special Paris events. He evidently gained much the same impression as Miss Opdyke:

*Noces* is scored for percussion instruments and chorus; four concert pianos, tympanum, drums, xylophone, castanets, etc. The very idea of this is quite marvelous. The chorus keeps singing, shouting, talking and then again singing, almost throughout. There are four scenes in all: Consecration of the bride, consecration of the man, departure of the bride from her parents, and finally, the wedding rejoicings. To summarize, the music of Stravinsky gives a general impression of a sort of elevated jazz, with a distinct Russian tang. The pianos keep syncopating, the drums and xylophones catapult about, the castanets jangle, and the chorus goes on shouting and singing, all in Russian. This cacophony, this moaning, squirming and yelling, supposedly after the manner of a Russian festival, is not really so modern in the harmonic treatment, but the ever changing rhythm tends to keep one aboil and eager.

All in all, *Noces* is a larger experiment along the lines of Stravinsky's *Piano Rag Music* and the *Ragtime*. It is far better than either of these—more developed and more thought out—but it feels a bit padded and does not improve upon repetition. *Noces* does not compare in bigness with the *Sacre*, which is really a master work, although it does bear

a superficial resemblance to it. Enfin, one can't help remarking that Stravinsky does not come up to his own standard in *Noces*. He has shown a wealth of fancy and cleverness in *Petrouchka*; intense fervor in the *Sacre*; but we may be justified in still awaiting his really mature work—if Paris doesn't "get" him before!

## PADEREWSKI HONORED

Paderewski, playing in Paris for the first time in eleven years, received ovations which must have reminded him of those that greeted him here in New York when he came back last year. Said *Le Matin*, reporting the concert of June 9:

"Never in the history of music have we witnessed such a spectacle as that which took place yesterday at the Chatelet. The musicians of Paderewski's orchestra respectfully made room to permit the passing to the center of the stage of that person of great personality—Paderewski. With an irresistible movement the thousands of spectators which filled the immense theater stood at attention to render homage once again to the great Pole and distinguished artist. The ovation was indescribable. Many, many minutes passed before Paderewski was allowed to seat himself at his piano. It was eleven years ago that he last played in Paris to dazzle and charm his audience.

"His powerful interpretation of Beethoven's concerto was perfect. With supreme authority he would turn toward the orchestra to indicate his attacks. He assumed before our eyes somewhat of the Man of State who headed an ungrateful régime and saved it from the follies of two continents. The President of the Republic with the entire diplomatic corps as well as all the aristocracy of Paris were present."

The same paper, in reviewing his recital of June 16, at the Theatre des Champs-Élysées, said that it was impossible to conceive or to convey an idea of the extraordinary triumph which Paderewski received. It was unique in the annals of musical history. He finished his program at 5:15 p. m., but it was not until 6:30 p. m. that he ceased to play. "Nobody in the audience," said this reviewer, "wanted to leave the theater. All refused to go. It was no longer a concert but a communion between artist and public. When he played, the religious silence was only broken by what seemed to be the endless acclamation after each encore. The climax was reached when he interpreted his own celebrated *Cracovienne*."

## HANDICAPPED

Giuseppe Borgatti, an Italian tenor of some prominence, best known in Wagnerian roles, has had the misfortune to become totally blind despite an operation by means of which it was hoped to save his sight. Borgatti takes the matter very bravely and will earn his living by teaching singing. In Germany, the tenor von Bary only had about one-quarter of normal sight, yet he sang for years, constantly attended by his wife, who would lead him from his dressing rooms to the wings, wait for him till the scene was over and then conduct him back. With a thorough knowledge of the routine of the part and the help of the other singers, he had little difficulty, although, singing *Tristan* and *Isolde* at a Munich Festival with Edith Walker, with whom he had had no rehearsal and with whose stage business he was not familiar, he startled the less serious-minded in the audience at one point by holding out his arms imploringly and crying "Isolde!" when at the particular moment Miss Walker was about thirty feet away and directly behind his back. Last summer Dr. von Bary had the misfortune to lose his wife and—unless our information is incorrect—has retired from the stage to devote himself to his other profession, that of medicine, in which he is well known as a nerve specialist.

## VERSATILE RIMSKY

The very front page of the National Electric Light Association Bulletin for July is devoted to a "Casual Electrical Retrospect," arranged chronologically. It begins: "1875—Deacon Primmer of Lewistown, Sussex, says electricity 'is a device and lure of the devil.' He devotes a series of sermons to its exposure as such." Under 1880 one notices the following: "The new Russian Imperial yacht, *Livadia*, is fitted with eight electric candles under the superintendence of Lieutenant Rimsky-Korsakoff." Musical readers will remember that when Lieutenant Rimsky-Korsakoff was not busy screwing up incandescent lamps—as they were called in those days—he was apt to sit down and write one or two little things, among them such exquisite operas as *Le Coq d'Or*, *Snegorotchka* and *Kovanchina*, or a trifling little orchestral piece like *Scheherazade*, not to speak of what is probably the most valuable book on orchestration that has appeared since the time of Berlioz.

## I SEE THAT

Max Kidder, Nino Marcelli, Nathan Novick, Aloise Reiser and Wallingford Reigger are the winners in the Stadium competition.

The Chicago Civic Opera Company has engaged three of Francesco Daddi's artist-pupils.

Rose Tomars recently closed her tenth year as vocal teacher. Josiah Zuro, the conductor, made a flying tour of inspection of the open air opera companies now in season.

Mayor Hylan attended the Goldman Band concert on July 11.

The Civic Symphony Society of Denver reports a splendid first season.

Paderewski, playing in Paris for the first time in eleven years, was given a tremendous ovation.

Eleanor Whittemore, American violinist, is now under the management of R. E. Johnston.

Katharine Goodson and Arthur Hinton held a reception in London for Mrs. F. S. Collidge.

Elsa Alsen, fresh from her American successes, was exceedingly well received in opera in Vienna.

Harold Henry is returning from Europe and will teach at Bennington, Vt., during August and September.

On page 6 appears Woldemar Schnee's article on *The Overworked Hand, Its Cause, Prevention and Cure*.

Werrenrath believed the poet's name as well as that of the composer should be printed on concert programs.

Sousa promises many novelties on the programs for the forthcoming tour with his band.

Herbert Wilber Greene opened his Brookfield Summer School of Singing on June 21 for its twenty-third season.

The first national Eisteddfod of Utica will be held in that city on January 1.

Paderewski's final Paris concert on June 15 netted 120,057 francs.

The Denishawn Dancers will make their season's first appearance in Greater New York in Brooklyn, October 22.

The Community Service has issued a bulletin called *Music Composed by Negroes*.

A portrait of Marie Miller has been hung in the Capitol Building at Harrisburg, among the Pennsylvania artists of national fame.

There is no truth in the rumor that Georges Enesco will enter a monastic order.

Martha Atwood made her operatic debut in *Bohème* in Sina, Italy, on July 8, and scored a great success.

Charles Hackett has recorded Mana-Zucca's song *I Shall Know*, for the Columbia.

Atlanta will soon be in the "big league" musically, according to Arnold Volpe.

Cantor Rosenblatt was compared with Heifetz by the *Jewish Chronicle* of London.

Carre Louise Dunning will hold classes at the Scudder School, beginning August 1.

Giuseppe Borgatti, an Italian tenor, has become totally blind.

Wassili Leps and his orchestra have appeared at Willow Grove Park for thirteen seasons.

T. W. Allen's *Washington* and *Lee Swing* has been recorded for the Columbia.

The Philomela now has seventy-two active members and nearly 200 subscribers.

Hugo Kortschak has returned from Europe and has gone to Pittsfield for his summer classes.

Irene Scharrer, English pianist, will make her American debut next season.

M. Witmark & Son celebrated the formal opening of their new offices at 1650 Broadway on July 10.

Arthur Shattuck will tour England in September and November and Scandinavia in October.

Ada M. Gates, prominent educator and musician of Buffalo, is dead.

Mischa Elman is returning from Europe with new honors. Marie Strasen praises Hans Hess highly as a cello teacher.

The Musicians' Club of New York has arranged a reception to welcome the 1923 new members.

Cantor Rosenblatt is making thirty concert appearances in less than three months.

Harry Katzman, a Minneapolis boy, won the Auer scholarship at the Chicago Musical College.

Mengelberg is writing a cantata in honor of the twenty-fifth anniversary of the coronation of Queen Wilhelmina of Holland.

The Philadelphia Orchestra will give a concert in Montreal next season.

Abel Decaux succeeds Joseph Bonnet as director of the master class for organists at Eastman School.

Georg Schneevoigt, distinguished conductor, is coming to America next fall.

The Eastman School of Music offers twelve scholarships in the operatic department.

Gitla Erstinn, coloratura from the Regneas studios, has been unusually well received in concert.

Dorothy Jardon will again sing with the San Carlo forces next season.

Frieda Hempel has been engaged for a pair of concerts with the Detroit Symphony.

Mary Wildermann has organized a Beethoven Club at Staten Island.

Josephine Lucchese will appear in concert as well as opera next season.

Frederick Southwick will be guest teacher at the MacPhail School in Minneapolis this summer.

Roto Rinaldi, eleven years old, has written an oratorio.

Richard Burmeister, the pianist, will come to this country in the fall.

Coenraad V. Bos has been referred to by critics as "the perfect" accompanist.

Charles R. Baker has been engaged as Pavlowa's personal representative.

Willy Burmester thinks the phonograph is responsible for the growing interest of the Japanese in classical music.

Berta Gardini Reiner is to join the staff of the Cincinnati Conservatory of Music.

Vladimir Rosing will lead the new department of Operatic Training at the Eastman School.

The Oliver Ditson Company, of Boston, has a Get-Together Club.

G. N.



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## MUSICAL COURIER READERS

### Of Value to All

To the MUSICAL COURIER:

As an admirer of the musical work done by Willem Van de Wall in correctional and other institutions, I was glad to see your editorial entitled Mental Discipline, in the issue of June 14. I am inclined to wonder, however, if one of the statements contained therein is entirely true, namely: "No doubt this is an important work, but its interest is obviously therapeutic, not musical." And again: "Meanwhile the studies will be of greater interest to physicians than to musicians."

Thoughtful musicians are the first to admit that many members of the profession walk too much in a groove, that their eager interest in and close application to music shuts out from their horizon too much of life in general—of which music is only a part. A prominent school music supervisor, John W. Beattie, has said something about supervisors which applies quite as aptly to musicians in general: "The narrowly trained, one sided specialist, whose only enjoyment lies in the performance of music or in talking about it, has little chance to command the right sort of position in his community, be it large or small."

To the June issue of The Playground magazine the undersigned contributed an article, entitled Settlement Schools Link Music With Life, and based upon a survey of five schools made by Mrs. Janet D. Schenck. In that survey the author says: "The music school or settlement music department aims to make finer men and women, better citizens, more intelligent and eager audiences. Its first and primary principle is that music is a spiritual, intellectual and creative force in human life." Here we see another field in which music is developed not merely for itself alone but also for the part that it may play in enriching life. Community music represents yet a third utilization of music for the same purpose.

In view of the above facts, is it fair to say that the musical therapeutics practiced by Mr. Van de Wall is of concern to the physicians only and not to musicians? Is not such an attitude a symptom of the aloofness which all too frequently exists among musicians as to anything in life that is not directly connected with the performance and hearing of music as an art?

Not long ago one of Mr. Van de Wall's demonstrations in the use of music as a means of mental discipline was witnessed by the head of a nationally famous conservatory. The latter asked Mr. Van de Wall what application of that work he would suggest as an aid to the conservatory's own endeavors. Mr. Van de Wall replied that conservatories of music taught only the artistic side of music and he added that they ought to make the most of the possibilities for using music with regard to its influence upon ethics and behavior. We talk glibly about the uplifting effects of music, but we cannot shut our eyes to the existence of many a hypo-aesthete who may find a great sensual exaltation in music but who is a most sorry specimen of humanity. The unbalancing vagaries of the artistic temperament in themselves call for all the steady influence that a linking of music and ethics could provide. Were such musico-ethical training offered to all our young music students, it is safe to say that there would be fewer half-baked humans strutting about in the guise of artists.

In other words, why restrict this social application of music only to the abnormal—it has a value for all of us.

(Signed) KENNETH S. CLARK,  
 Community Service, New York City.

July 3, 1923.

### Prohibit Ridicule

San Francisco, Cal., June 30, 1923.

To the MUSICAL COURIER:

After reading an article in the MUSICAL COURIER, issue of June 21, stating R. E. Johnston's views as to the cause of poor attendance at concerts during the past season and attributing same to the radio, I am constrained to state that such fear is not the fundamental cause, though possibly a contributing factor.

The subject being a vital one to all concerned, I had previously devoted much thought and some personal investigation to the present attitude toward music in the true artistic sense, and have found that lack of interest is clearly manifested, by the younger generation in particular. The majority not alone do not admire the art but are also inclined to take a humorous view of it and of all pertaining thereto. This is shown not alone by their failure to attend concerts, but also they no longer care to study; I have conversed with numerous teachers who have told me there has been a marked depreciation in the numbers of young students between the ages of seventeen and twenty-eight years, many who had studied seriously for a period of years, discontinuing because of slurs cast on the art.

I heard one of these, a talented young lady (who had studied piano from the age of eight years) and who was then about twenty-five, state her reason for resigning her life's ambition. She said: "no one will listen to me play the music I like; they say: 'oh, give us some jazz.' I will not play jazz and they will not listen to me."

No doubt jazz has been a strong force in bringing about this condition, but when I say jazz I do not mean true jazz, which is simply a rhythm, but allude rather to the manner in which it was originally presented.

The grotesque actions of those rendering it, while temporarily proving good box office attractions as a spectacle, served to start that most insidious enemy of anything worth while, namely, ridicule. This first attacked the musician in the pit, and like a fungus growth spread and covered those on the platform and in the audience.

Another factor which I regard as most deleterious and which every one who possesses the love of and respect for the art should exert his or her utmost to suppress, is the attitude of present-day writers and artists in the periodicals and press—a spirit that may be likened to a propaganda, though what the basic cause or reason could be for such I cannot fathom. In a current issue of one of the better light magazines of large circulation, there are two stories, good examples for reference: one about an opera star, described as being fat, ignorant and superstitious; the other

related to a young man, who from the age of twelve hated the piano and loved "real melody" as expressed by "If You Just Didn't Have Those Daytime Eyes," played on the phonograph; the hero in the end is judged to be absolutely correct in his views because his father, a violinist of talent, couldn't make a financial success of a carpet sweeper factory. Incidentally, it may be stated that the son couldn't either, so to make it pay he manufactured vacuum cleaners.

The funsters of the illustrated sheets are the worst offenders, no doubt unintentionally, yet a stereotyped joke of theirs is that of a musician (man or woman) who apparently inflicts frightful tortures on an unwilling audience or meets with some humiliating disaster as a result of the dislike aroused by their musical efforts.

When one realizes the millions of people these reach daily, can one doubt their influence? Certain nationalities found it necessary to curb exhibitions of plays and suppress stories which reflected ridicule on them, and I earnestly advocate those in the musical art doing likewise.

(Signed) ANIL DEER.

### Radio Not to Blame

To the MUSICAL COURIER:

R. E. Johnston may be right as to radio demoralizing the concert season last winter. But up in our neck of the woods, I notice that the concert goers are not the radio fans. We had a rather poor season ourselves, but most of us laid it to the fact that nearly every concert we had came along with a paralyzing storm. With the thermometer up in the tall numbers it is hard to visualize snow to the roof tops, which, though many people think is characteristic of Maine, never was before, "say the oldest inhabitants," and we hope, never will be again. There was another reason: All the coal men seemed to think there were no turnups up here and that people could be squeezed with immunity. They were right. Everybody was bled white at the rate of a dollar a nugget. The results were bad for everybody and everything except those who had fuel to sell. The most wealthy went South as they always do, and the rest of us had to stay at home—but there wasn't much of anything left for concerts, or other pleasurable luxuries.

I know a lot of radio fans—but they aren't any more delighted over a good classical concert by radio than they would be by any other means. When it comes to that they turn off the reproducer and wait until they think it is over, before tuning in again.

You may be sure that if a radio fan is really a lover of good things, he'll be all the more anxious to see the artists that can do good things if they come to his town.

I don't agree with the disgruntled foreign-born American, who thinks adoption of American ways has interfered with his rise. If he had the divine spark of genius that makes a real celebrity he would be one. Nothing could stop him. He is not thinking of what he is doing. He is thinking of himself. Nobody who ever considered himself as that fellow does ever get anywhere.

The grand old American public showed good sense when they refused to accept a substitute American. It is evident that they saw the motive behind him. Not all "skys" or "witzs" or "bergs" make good. Very few survive more than a season. We like our American musicians to be themselves, just as we like other musicians to be themselves. We like foreign-born artists none the less if they become naturalized, provided they do not throw away their naturalism.

Sincerely,  
 (Signed) LILA N. FINT, The Lewiston Sun.

### A Tribute to Rosing

July 7, 1923.

To the MUSICAL COURIER:

Some time ago, in the issue of May 10, I read an article by Vladimir Rosing, Idealism in Art. In my opinion this is a masterpiece; and only a man who has followed the highest when he has seen it, believed in and understood life as a fine art, could have written such an article. Would that there were more artists with this divine philosophy, this idealistic standard! If there were, certainly the "evolutionary process of humanity" toward spirituality would progress by leaps and bounds.

Among other things, Mr. Rosing makes a very illum-

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inating point on how music serves humanity. He says: "When beauty, love, kindness, tenderness, are portrayed, it uplifts the people; it makes them better, it leaves a germ of good in their souls and brings to them a better realization of beautiful things. On the other hand, when the grotesque, crude, evil side of life is portrayed then it brings directly home to the people the sordid side of our existence and can help, and I am sure it does help in many cases, as a preventative of people doing wrong."

I would like to say here that I know a true case of a man whose wife passed away, leaving him in a deplorable mental state, all desire for work, accomplishment and even life having gone. Through the persuasions of a friend, he attended a recital by a well known pianist. I happen to know that this pianist has made it a sacred duty to himself to serve humanity by expressing life through his art. The effect of his recital on the man was phenomenal. He left with a new vision, a new faith in life and a desire to fulfill his mission in the universe, and has ever since been carrying it out to the fullest extent.

This expression in music is just what every finished artist and aspirant to art should strive to accomplish, what so few really do and, worse, know anything about. Only one who bends every ounce of energy toward obtaining a "vision of true life, true emotions, a real understanding of spiritual being, a mind capable of understanding all the beauty and greatness of nature, of human souls with all their best and worst qualities," will be able to make an adequate and harmonious expression of life through his art.

If one looks for this expression he will find it in the work of every worthy creator and re-creator. Who can listen to Rachmaninoff, for instance, without coming away with "a germ of good in their souls," without a higher vision of life, a desire to do bigger things, and with a better appreciation of the beauties and greatness of nature and life?

To me there are two objects in life that should come first and foremost. Without them art cannot reach a high expression. They go hand in hand, so to speak. They are linked together. These two objects are: Spiritual (not necessarily religious) personal development, and service to humanity (not an abstract humanity). One cannot serve humanity adequately and harmoniously without developing himself spiritually to the highest degree. At least the desire must be present for earnest striving in that direction. On the other hand, "No man can live unto himself" successfully, and unless he has the noble purpose of service behind his efforts he accomplishes little of real value. In all the world's history the idea of service has been behind the accomplishments of great men, either consciously or subconsciously. They have lived and understood the experiences common to all men, and have, through their vision, demanded that these experiences "help them understand and aid the battles of their brethren." They have desired the highest and have paid that tremendous price necessary to obtain it through adjustment against all inharmonious and damaging emotions, thereby making concrete their vision, intensifying thought and freezing clear observation into fact.

If all artists, particularly the younger students of art, whether of violin, piano, voice or painting, will read, study and absorb this message of Mr. Rosing, make it a part of their lives, get it into their blood, live it, believe it, untold benefits will be the result. A new world of thought and power will be opened up to them, a new vision will come, finding for them a greater joy and love for their work, a higher and more worthy goal, the ability to read the hearts of the people, and, above all, a basis for the undertaking of the finest of all arts—"Life."

(Signed) FREDERIC TILLOTSON.

### Regarding Louise Stallings

To the MUSICAL COURIER:

My attention has been called to a statement made in the interests of a vocal teacher concerning a former pupil of mine, in your column of last issue. It is stated that Louise Stallings has been under the vocal guidance of this teacher for the last three years. To be exact, Miss Stallings made a very successful debut in a recital at Aeolian Hall two years ago last April as my pupil, and after more than ten years' study with me, when her professional engagements permitted her to resume her lessons.

If such a pupil wishes to continue study with another teacher, there is not much to be said against one's doing so, but we must admit that teachers who are fortunate enough to get artists ready made for them should not take all the credit for it.

(Signed) LENA DORIA DEVINE.

July 13, 1923.

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W. C. D.

(To Be Continued)

### Music Aplenty in Victoria

To the MUSICAL COURIER:

During the past month we had a splendid recital given by Denne Parker, contralto, with Granville Bantock at the piano. Miss Parker has a big dramatic voice, good enunciation, and the gift of being able to make her hearers visualize the songs as she sings them. Perhaps this was somewhat contributed to by Mr. Bantock's splendid comments on the songs. Her program was very exacting and was truly educational, including songs by the modern Russian composers, Moussorgsky and Rimsky-Korsakoff, the French, Debussy and Chausson, a group by Sibelius, one by Bantock, and a group of old Hebridean folk songs from Mrs. Kennedy Fraser's collection.

Mr. Bantock, with Plunkett Greene, just prior to his Victoria visit, had been adjudicating at the first British Columbia Music Festival. This was held at Vancouver and was very successful. Several of our Victoria musicians were successful competitors, among them being Jesse Longfield, who won the gold medal in the contralto class; Percy Edmonds, gold medal for baritone, and the First Presbyterian Church Choir, silver shield for intermediate choirs.

Then we had a series of parlor lectures on the psychology of music by Blanche Barbour. These were illustrated with vocal and instrumental selections and were arranged by Mrs. McLure, under the auspices of the Ladies' Musical Club.

The Esquimalt Juvenile Choir recently gave its closing concert for this season. They were assisted by Mrs. Longfield, contralto; Drury Pryce, violinist, and Ira Dilworth, pianist. This choir is really remarkable in the excellence of its work and great credit is due to Mr. Waddington, whose untiring efforts have brought it to this state of excellence. It is only fair to say, too, that Mr. Waddington's work is purely voluntary, and often, not only does he not receive any thanks, but on the contrary complaints, because the children are required to attend rehearsals regularly.

Viggo Kihl, of Toronto, was here conducting examinations at my studio last week for the Toronto Conservatory of Music, while Maurice Besly of London, England, conducted examinations for the associated board at the Columbia School of Music.

(Signed) MARY MCCOY JAMESON.

### Chicago Critics Laud Gay MacLaren

After Gay MacLaren's recitals in Chicago the critics were unreserved in their praise of her art and unusual dramatic ability. Miss MacLaren will have several recitals in Chicago during the coming season. Her summer and fall bookings give this artist only a few weeks of vacation. Two of the criticisms:

Miss MacLaren's performance rose above any standards of stage acting. Her sense of posture was remarkably suited to the flowing speech. The setting was suggestive, and the costume was adroit. The lines were taken at a deliberate, but deeply effective speed. And from the whole performance the exquisite sentiment and the passionate foundation stood out in that clearness with which true art makes its illusions seem real.—Chicago Daily Journal, May 11.

Alice Bradley's *The Governor's Lady*, which Miss Emma Dunn acted as a *Powers' back* in 1913, came to life in odd fashion yesterday on the stage of the Playhouse. All the roles were there, but only one player was in evidence, Miss Gay MacLaren, flashing from one to another of the diversified parts in a spirited display of versatile characterization. It was something more than a monologue and less than a play—altogether an uncommonly entertaining exhibition. . . . Miss MacLaren has an undeniable gift for sustaining interest, single-handed, through a long performance. Her work in *The Governor's Lady* is a blend of the reminiscent and the original, much of it being frank imitation of the acting of Miss Dunn and others of the former company. To-morrow afternoon she will essay something different—her own idea of Romeo and Juliet, decked out with incidental music by the Steindel quartet of instrumentalists.—Chicago Daily Tribune, May 9.

### Hempel to Sing Again in London

The enthusiasm over Frieda Hempel's Jenny Lind Concert in London, England, has waxed instead of waned as the weeks have gone by, and a return engagement has been announced for Sunday afternoon, October 21 in Albert Hall. Lionel Powell, who again will present the prima donna in the role of the Swedish Nightingale, announces an unusual demand for tickets at this early date. More than 7,000 people attended the first concert. Two days after the October 21 concert, Miss Hempel will sail for home to begin her concert tour here.

### Ada M. Gates Dead

With the death of Ada M. Gates, Buffalo lost one of its most prominent educators and musicians. For the past twenty-five years she was identified with every musical project of importance and was a leading contralto in solo, choir and chorus work. Her school evidenced her zeal and sterling musicianship, its musical activities being the best in the city. A gift of over 500 pieces of sheet music, the property of Miss Gates, has just been given to the Buffalo Public Library by her sister, Belle Gates.

### Althouse to Sing in Wooster

In connection with his Galesburg, Ill., engagement and appearance as soloist with the Minneapolis Symphony Orchestra in November, Paul Althouse, the Metropolitan tenor, will appear in recital for the MacDowell Club, of Wooster, Ohio, on November 23 next.

### Richard Burmeister Coming to America

Richard Burmeister, the pianist, formerly well known here, reported of late in destitute circumstances in Berlin, will come to this country for a visit to Baltimore friends in the fall. It is possible Mr. Burmeister will play a few times while here.

### Baker to Go to Pavlowa

Charles R. Baker, formerly associated with Fortune Gallo and the San Carlo Opera Company, has been engaged by Sol Hurok as personal representative for Anna Pavlowa on her tour here next season.

### Van Vliet Soloist at Stadium, July 21

Cornelius Van Vliet, the cellist, will be the soloist at the Saturday evening, July 21, concert at the Stadium.

### Berta Reviere in Italy

Berta Reviere, the soprano, is spending the summer in Italy, and is combining study with pleasure.

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## CHICAGO HEARS SEVERAL FINE ARTISTS IN MID-SUMMER RECITALS

Jeannette Vreeland and Paul Parks in Joint Concert Win Favor—Suzanne Keener Makes Successful Debut—Kathryn Meisle Shows Vast Strides Since Heard Here

Chicago, July 14.—The musical season in Chicago has, in the last few years, been extended to twelve months' duration. Ravinia and the principal schools of Chicago, as well as prominent private teachers, are responsible for the change that has taken place in the last decade.

### JEANNETTE VREELAND AND PAUL PARKS IN RECITAL

Under the auspices of the Chicago Musical College, at the LaSalle Theater, on Monday evening, July 9, two artist students of Percy Rector Stephens appeared in a joint song recital. The excessive heat did not prevent a capacity audience from being on hand to applaud to the echo Jeannette Vreeland, soprano, and Paul Parks, baritone.

Before reviewing the merits of those two artists—both well deserving that name—a word must be written concerning the LaSalle Theater as a very fine hall for concerts. This reporter was delighted with the accommodations of the theater and its marvelous acoustics. The LaSalle Theater should harbor many concerts and recitals whenever available next season.

This being stated, let it be reiterated that Jeannette Vreeland and Paul Parks are two very fine artists, well schooled, and gave a splendid account of themselves on this occasion. They opened the program with the duet, *Passage Bird's Farewell*, by Hildach, which they sang with nobility of tone, fine understanding and clear enunciation. Mr. Parks' first group, the only one heard by this reporter, consisted of *Or ch'io non segou piu*, by Rontani; *Occhietti amati*, by Falconneri, and *Legrenzi's Che fiero costume*. In these songs the young recitalist disclosed a voice of good quality, especially well used and which served its possessor in expressing beautifully the mood of each composition. His interpretation of each number was all that could be desired and his emphatic success well understandable. Miss Vreeland has made a name for herself already on the concert platform. If memory serves right, she appeared publicly in Chicago previously and the impression made at the time presaged well for this appearance. Modest and queenly in appearance, this soprano charms the eye as soon as she appears on the platform, and later she delights the ear, not only by the beauty of her sweet yet dramatic voice, but also by her beautiful handling of a truly remarkable organ. Heard only in her first group, comprising three French songs—*La Lettre* (Aubert), *Les petits canards* (Chabrier) and *Chere Nuit* (Bachelet)—she captivated many besides this auditor by the manner in which she rendered each selection. Her enunciation of the French text is impeccable, her phrasing absolutely correct, and,

singing with a tone of rare beauty, she made a big hit. The artists had the able support of Alice Nichols at the piano.

### SUZANNE KEENER IN RECITAL

Suzanne Keener, coloratura soprano of the Metropolitan Opera and artist-student of Mme. Delia Valeri, assisted by Joseph Brinkman, pianist, gave a recital at Kimball Hall on Tuesday afternoon, July 10. The affair was under the auspices of the American Conservatory, where Mme. Valeri is holding a summer master class. Miss Keener, as far as this writer knows, has not appeared here before, but judging from the success she scored on this occasion, her return to the Windy City should be frequent. The Chicago readers of the MUSICAL COURIER have been informed on many occasions that Suzanne Keener's artistry well de-



© Mishkin.

SUZANNE KEENER

serves patronizing and it may be due to this fact that many of Chicago's foremost vocal teachers formed a large majority of the audience. Possessed of an unusual voice, voluminous in all registers, Miss Keener has been splendidly taught, as was demonstrated throughout the course of her recital. Her program was well built to show her many qualities—the agility, flexibility, wide compass and bell-like quality of her voice, her superb technique which permits her to sing the most intricate numbers with a sort of nonchalance altogether to her credit. Added to her many good vocal points, the newcomer has a charming personality that won her many friends here.

She opened her program with the aria, *Costanza* from Mozart's *Entfuehrung*. Then came her English group, consisting of Samuels' *When Chloris Sleeps*, Scott's *The Wind in the South*, and Farley's *The Night Wind*. Then she sang that extremely difficult song by Saint-Saens, *Le Rossignol et la Rose*, and after a short intermission she was heard in Proch's *Theme and Variations* and the *Mad Scene* from Donizetti's *Lucia*. Miss Keener is a winner and her recital will long be remembered.

Joseph Brinkman, who assisted on the program, is a

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pianist of considerable ability, as was disclosed in his reading of the *Bach-Saint-Saens Bourée*, *Moment Musical* of Schubert (arranged or disarranged by Godowsky), *Rachmaninoff's Prelude* in B flat, and *Chopin's prelude, mazurka and etude*. Mr. Brinkman, so this reporter was informed, is a student at the American Conservatory. He has a big talent and the success he scored was well deserved. Chev. Vito Carnevali played the accompaniments for the singer, who was also ably seconded in the *Lucia Mad Scene* with flute obbligato by Alfred Quensel.

### KATHRYN MEISLE AT KIMBALL HALL

Under the auspices of the American Conservatory, and by special invitation of William S. Brady, her vocal teacher, and M. H. Hanson, her manager, Kathryn Meisle gave a private song recital at Kimball Hall on Tuesday evening, July 10. Recognized in the audience were many of Chicago's prominent vocal teachers, also Mr. and Mrs. Herbert Witherpoon, managers Anna Groff Bryant and Rachel Busey Kinsolving, officers of the Apollo Musical Club, the conductor of that organization, Harrison M. Wild, the Ringling family and many other distinguished personages of Chicago, among whom was also Herbert M. Johnson, assistant to President Samuel Insull of the Chicago Civic Opera. Her program was a comprehensive one and the numbers were announced from the stage by her teacher, who played several of the accompaniments in such manner as to deserve a passing comment as to his ability as a first class accompanist.

Heard often in Chicago, Miss Meisle has made big strides in her art since her first appearance here two seasons ago. At that time it was predicted that a big future was in store for her, that she was well fitted for the concert and oratorio platform as well as for opera, and time has shown that the prophecy was correct, as she has made her name known all over the country and her increasing popularity was never more evidenced than by her many engagements for next season.

The affair being private, and the writer being invited not as a reporter but as a guest, no review of her singing on this occasion need be made. Suffice it to say, however, that she was in glorious voice and that she strengthened the splendid opinion made previously.

Chicago, by the way, can boast of several first class accompanists. In that category may be mentioned Mabel Stapleton, who gave splendid support to the singer, with the exception of her reading of the *Erlkönig*, where she faltered. Rumors are afloat on Michigan avenue that Miss Meisle will be heard in Chicago several times next winter. Yes, we will be discreet.

### BUSH CONSERVATORY SUMMER RECITALS

In the series of summer recitals at Bush Conservatory three were given this week. On Tuesday evening, July 10, Olga Eitner, violinist, and Helen Smith gave a joint recital in the Bush Recital Hall before a large audience. Both are students of the summer master classes. On Wednesday afternoon Jan Chiapusso, member of the faculty, was heard in a piano recital and on Friday evening, July 13, Ella Spravka and Richard Czerwonky, two prominent members of the Bush Conservatory faculty, were heard jointly by a very large and most enthusiastic audience.

### THE POTTERS ENTERTAIN WAGNER'S SECRETARY

Alice M. Holmes, general secretary for twelve years of the Charles L. Wagner office in New York, spent several days last week as the guest of Mr. and Mrs. Howard E. Potter at their home, 5518 Kenmore avenue. Miss Holmes, accompanied by Bertha Wagner, is now en route through the Canadian Rockies to the Pacific Coast and will arrive back in New York early in August, prior to the return of Mr. Wagner from Europe.

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winter season. The first of the summer series of recitals was given on July 2, the program being as follows: sonata, op. 27, No. 2 Beethoven, Dorothy Wright; prelude, Bach, and prelude, Chopin, Louise Hoffman; etude for the left hand, Hollaeder, Mary Medland; nocturne, R. Huntington Woodman; Schumann's nocturne, and Beethoven's variations in G major, Florence Kreutzberger; intermezzo, B flat minor, Brahms, and prelude (F sharp minor) and etude (F major), Chopin, Betty Hall.

Miss Durno will teach until the middle of August, when she plans to rusticate for a few weeks, resuming studio activities on September 10.

Reber Johnson, one of the most routine and satisfying of ensemble violinists, a member for several years of the New York Symphony Orchestra, was guest-artist at the Jeannette Durno ensemble class on the evening of June 28, and joined the class in the performance of the following sonatas for piano and violin: Brahms' D minor, Grieg's F major and Cesar Franck's immortal opus. The pianists were Olga Sander, Dorothy Pound, Isabel Ebert and Miss Durno.

#### CIMINI BUSY IN ITALY.

Pietro Cimini, conductor of the Chicago Civic Opera Company, is now at the Villa Gentili, Rimini. At the close of the tour of the Chicago Opera, he went back to his native land, where he conducted last month an extraordinary performance of Traviata for the benefit at Oneglia, the home town of Claudia Muzio. The performance was said to be most interesting, an event for the little town. It brought a profit of thirty lire and much enthusiasm for the artists who, beside Claudia Muzio, were the tenor, Minghetti, and the baritone, Molanario. Cimini also conducted four performances of the Barber of Seville at Padova on the occasion of the exposition and for the visit of the King of Italy. The cast was a magnificent one, including the baritone, Stracciari; tenor, Govoni; basso, Masoni, and the soprano, Surinak. During the month of September, Cimini is scheduled to conduct performances of Ganni-Schicchi, La Serva, Padrona and Il Segreto di Suzana in the principal cities of Italy. The tour will be made solely with artists who belong to La Scala. At the present time Cimini is taking a well deserved rest at the seaside with his family, and in October he will sail for America, having been re-engaged as conductor by the Chicago Civic Opera Company, with which organization he has been for several years, always filling the position most satisfactorily.

#### LUBUSHKA BARTUSCH BROWN SINGS.

Wednesday afternoon, July 14, at the Herman Devries weekly interpretation class, Lubushka Bartusch Brown, artist-student from the class of Mrs. Herman Devries, appeared. Lubushka Brown has made a big name for herself as a danseuse and a ballet mistress, but after hearing her on this occasion, one is tempted to tell her to give up the dance for the song. A versatile artist, she will, of course, be called upon on many occasions to make use of both, and either as a dancer or singer she should go very far. Lubushka Bartusch Brown is a full fledged professional, as was revealed by the manner in which she sang her songs. A charming personality, a lovely smile and the way she projects her words, makes her a diseuse par excellence, a field in which her dancing would also be valuable. Whatever Mme. Brown does, is well done. Though vivacious, she is very serious and has made in Chicago a host of friends who are all glad to know of her new achievement.

#### ELIZABETH CUENY WRITES.

Elizabeth Cueny, publicity chairman for the National Concert Managers' Association, sent to this office, on July 11, the following letter, which is self-explanatory:

"My dear Mr. Devries: Pardon me for correcting one point in your very excellent review of the recent meeting in Chicago of the National Concert Managers' Association. We were asked how many could attend the performance at Ravinia; seven accepted and tickets were provided; later three more concluded to join the party and as it was too late to change our original reservation, these three evidently paid. I simply make this statement in fairness to the Ravinia Park management. Thanking you for your co-operation at all times, I am, etc."

#### KATHRYN MEISLE SECURED BY APOLLO CLUB.

Kathryn Meisle was engaged by the Apollo Club at the conclusion of an impromptu recital given at Kimball Hall this week, which is reviewed elsewhere in this letter. Miss Meisle is to sing the contralto role in the Messiah when the oratorio is presented by the club around the Christmas holidays.

#### PANIZZA CONDUCTS IN ITALY.

Panizza, conductor of the Chicago Civic Opera Company, has conducted symphonic concerts this summer in Italy. On June 12 he conducted a program in the concert hall of the Royal Conservatory Verdi, under the auspices of the Symphonic Society of Concerts of Milan. His program included the Mendelssohn overture, Fingal's Cave; Alfano's Symphony in C, Arcangelo Corelli's concerto, his own Nocturne, Ravel's Les Pagodes de ma mere l'oye, a symphonic poem from Don Giovanni by Richard Strauss, and the prelude and death of Isolde from Wagner's Tristan and Isolde. He conducted a program somewhat similar, with the exception of the Dvorak New World Symphony, which was played instead of Mendelssohn's overture, at the Theatre Del Popolo, also in Milan, under the artistic direction of Carlo Gatti. Newspaper clippings at hand speak most enthusiastically of Panizza as a conductor and congratulate him as well as the orchestra of the Scala for the superb manner in which the programs were rendered. Panizza, as already announced, has been re-engaged by the Chicago Civic Opera for the coming season.

#### MACBURNIE STUDIO NOTES.

The MacBurnie Studios presented Dwight Stephenson, tenor, artist-student in recital at Fine Arts Recital Hall, July 12. A decidedly enthusiastic audience listened to a pleasant and well arranged program, made up of several groups which were delivered in the Italian and German tongues and in our vernacular.

This tenor has a fine quality of tone, particularly in the middle and upper register. He sang with taste, splendid interpretation and aplomb, displaying much color and impressed his schooling through his outstanding control and clear diction, a component part of tuition in these studios.

#### TWO-PIANO RECITAL AT AMERICAN CONSERVATORY.

So successful have the two-piano recitals of Grace Welsh and Aletta Tenold been that these two members of the American Conservatory faculty have given many during the season. On Saturday morning, June 30, they again joined forces in the summer series at the American Conservatory

and in a program made up of Mozart's D major sonata, Rachmaninoff's second suite, Chaminade's Morning, Duvernoy's Pin Wheels, Bizet's Menuet and Miss Tenold's Theme with Improvisations, they won much success at the hands of a justly delighted audience.

#### CHICAGO MUSICAL COLLEGE ARTIST STUDENTS HEARD.

A concert by artist students of the Chicago Musical College summer master school was given at the La Sa'le Theater, Friday evening, July 13. A splendid program was well rendered by some ten artist students.

#### AMERICAN CONSERVATORY RECITAL.

Artist-pupils of Josef Lhevinne and Delia Valeri were heard in recital under the auspices of the American Conservatory on Saturday morning, July 7, at Kimball Hall. Paul R. Goodman, Arthur Byler, Lincoln S. Batchelder, and Andrew Haigh were the Lhevinne exponents participating, and Louise Richardson, Edith Clark, Florence Peebles and Julia Pottinger represented Mme. Valeri's class.

#### MUSICAL NEWS ITEMS.

Robert Ambrosius, the well known cellist, will hereafter devote his entire time to concertizing and teaching. Mr. Ambrosius is head of the cello department at the American Conservatory of Music.

Lillian T. Johnston is teaching this summer in her studio, in the Capitol Building, former Masonic Temple. She will be glad to welcome professional students in addition to her classes during August and September. She is enrolling pupils for next season.

RENE DEVRIES.

#### Trouble in Vienna Philharmonic

Vienna, June 26.—The Vienna Philharmonic Orchestra leaves Vienna tonight for Genoa to embark on its three months' tour of South America. Only about twenty members of the orchestra remain at Vienna to form the nucleus for a substitute orchestra recruited from the Symphony and Volksoper orchestras. Yesterday's full meeting of the Philharmonics provided a dramatic prelude for the South American tour when Prof. Alois Markl, the chairman of the organization and a member of the board since 1898, tendered his resignation as a result of his dissatisfaction with certain features connected with the tour. Prof. Alexander Wunderer, first oboist of the organization, was elected his successor. Markl has been first flutist in the Philharmonic for forty-four years and he is the last surviving member of the orchestra to have collaborated in the historical Philharmonic concert, in 1879, when Richard Wagner, the conductor of the occasion, was jeered and hissed at by a hostile audience.

P. B.

#### Royal Dadmun in Demand for Summer Recitals

Royal Dadmun, baritone, is one of the special features at the Winona Lake Assembly and Bible Conference this summer. Mr. Dadmun gave a recital there on July 17, and he will also give a recital for the summer school of the State College of Pennsylvania on July 31.

#### The MacDowell Colony Fund

The following letter tells its own story:

EDWARD MACDOWELL ASSOCIATION,  
PETERBOROUGH, NEW HAMPSHIRE.

Loon Lake, N. Y., July 12, 1923.

Mr. Alvin L. Schmoeger, Treas., MUSICAL COURIER.

DEAR MR. SCHMOEGER:—Mrs. MacDowell has forwarded to me your check for \$1,500, from the MacDowell Colony Fund of the MUSICAL COURIER and with the enclosed formal acknowledgment you have my thanks and appreciation for the great work the MUSICAL COURIER has done in raising this fund for the Edward MacDowell Association.

You have not only given Mrs. MacDowell and the Association important financial help but you have also gained for us a wider circle of friends who will be interested and helpful in our work at Peterborough.

I am sure Mrs. MacDowell has expressed to you her thanks and appreciation.

Very truly yours,  
(Signed) Benjamin Prince, treasurer.

This letter refers, of course, only to one of the checks which were paid to the MacDowell Association from the amount which has been collected through the MUSICAL COURIER. As already stated, the contributions amount to over \$2,500, the figure originally set for a goal, but the fund is by no means closed nor are the needs of this summer's Colony fully met. Contributions of any size are welcome. They should be sent to the MacDowell Colony Fund, care MUSICAL COURIER, 437 Fifth Avenue, New York City, and will be acknowledged in these columns.

Last week a complete list of subscribers up to July 10 was published. Since then a substantial contribution of \$115 has been received from the Orange, N. J., Chapter of the MacDowell Colony League.

Who will be next?

#### Enesco Not to Enter Monastic Order

There is, happily, no truth in the rumor recently current that Georges Enesco is to enter a monastic order. On the contrary, Mr. Enesco contemplates a very active season in America—his second visit to this country—where recitals and orchestral appearances will keep him until the end of the season. Mr. Enesco's New York Symphony dates have been arranged for New York, Brooklyn, Philadelphia, Washington and Baltimore.

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Try this on your ivories.—The harmonies of piano strings penetrate even the soap factories. This pensive young man is superintending the division of a huge block of ivory soap into grace notes by means of a series of taut piano wires. (Photo © Procter & Gamble)



No tickling the Ivories in this jazz band.—In spite of the fact that all its members are workers in the Procter & Gamble plant, they have not considered it necessary to include a piano in the instrumental cast of characters. The band plays at all festive plant gatherings. (Photo © Procter & Gamble)



### JESSIE MASTERS,

"the all-American contralto," photographed in Washington, D. C., during the recent Shriners' Convention. The gentleman to the left is Albert W. Harned, who has entirely recovered from an illness of a year, during which time he was under the care of Dr. Bert Goodman of Warren, Ohio, the gentleman to the right of the picture. Mr. Harned was in Warren from July 10 to September 20 of 1922.



### MARY GARDEN'S GIFT.

This is the monument, in memory of young men fallen in the war, just presented by Mary Garden to the little town of Peille in the Alps Maritimes district of France. Miss Garden was godmother to the town during the war. The monument was unveiled a short time ago by Miss Garden herself, as related at the time in the MUSICAL COURIER.



### CHICAGO MUSICIANS ENJOY RELAXATION.

(1) The Russian pianist, Vera Kaplun Aronson, on the North Shore of Lake Michigan, and (2) her husband, Maurice Aronson, the pianist-pedagogue, are now having a rest after a busy season.



### BARBARA MAUREL,

the well known concert singer, off on the Homeric for a summer of mixed work and play in Europe.



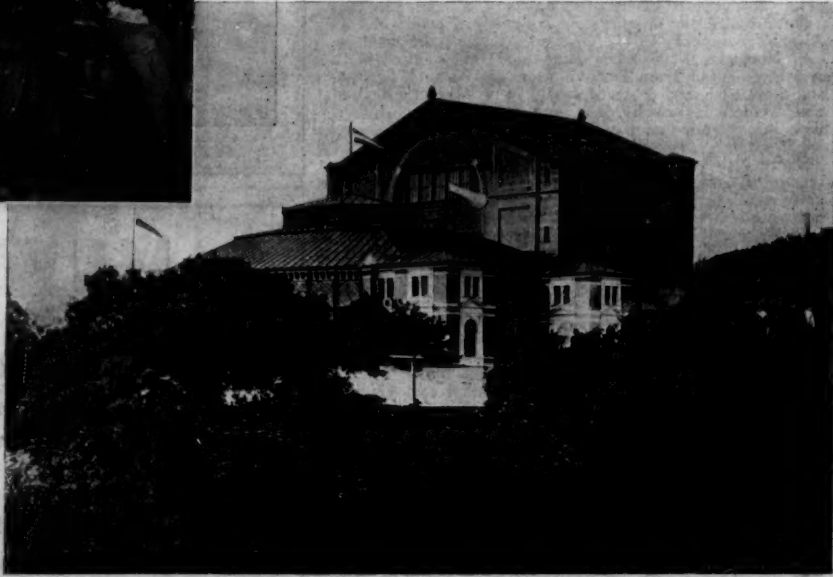
### A RARE PORTRAIT OF RICHARD AND COSIMA WAGNER.

This photograph, apparently the work of an amateur in the early days of photography, seems never to have been reproduced before. It shows Richard Wagner and his wife Cosima, the daughter of Liszt—she is still alive—with a guest, at tea in the salon of Villa Wahnfried, Bayreuth. Can any reader of the MUSICAL COURIER identify the guest? The owner of the original photograph does not know his identity. The other photograph shows the famous Festspielhaus at Bayreuth, which is sadly in need of repair. Latest reports say that the necessary funds for this and for a festival have been guaranteed and that the long-closed doors will be reopened in the summer of 1924.



### FREDERIC FREEMANTEL,

who is teaching a large vocal master class in New York this summer. Mr. Freemanテル contemplates writing a series of articles showing the advantages of study in New York during the warm months. (Kubey-Rembrandt photo)







HERMINA EARNEST,

a young coloratura soprano, who has studied with Oscar Saenger for several years, made her debut in concert this season, and was also heard in a number of roles. The quality of her voice is beautiful and is a true coloratura.



MARIANNE VOTA,

contralto, who is adding some Irish songs to her large repertory of selections in five different languages. She has been highly praised for her interpretative ability and clear diction.



CARRE LOUISE DUNNING

in Los Angeles, Cal., starting out in her electric car for a ride to the ocean.



ERNEST DAVIS,

the Welsh-American tenor, photographed at the home of Ben Davies, the famous Welsh tenor, on May 2. Mr. Davis, the younger artist, is at present in Milan, Italy.



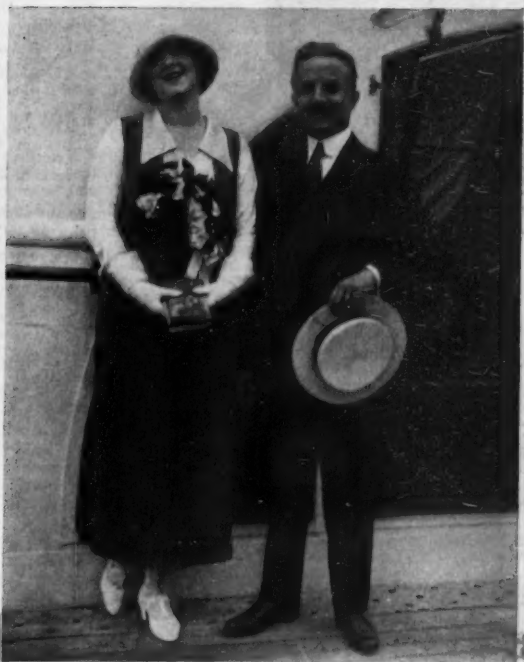
ALEXANDER GUNN,

the well known pianist, photographed while vacationing at Boothbay Harbor, Maine, before his departure for Europe.



HARRIET VAN EMDEN,

the American singer, who recently returned to New York from her first European tour, is herewith pictured at the Lake Placid home of her teacher, Mme. Sembrich. Miss Van Emden will go back to Europe next month for many important engagements.



FREDERICK SOUTHWICK,

the genial New York baritone, certainly not looking the least bit worried over the strenuous summer he is about to undertake as guest teacher at the MacPhail School of Music, Minneapolis, Minn.



TWO OPERAS AFLOAT.

On the very first trip of the famous Leviathan, we see (left to right) Fortune Galla and Anna Fitzis, impresaria and prima donna of the San Carlo Opera Company; next to Miss Fitzis is Frances Peralta of the Metropolitan Company, and next to her is Edward Ziegler, assistant director of the Metropolitan. The other picture shows Miss Fitzis and Mr. Galla again. (Photos by Bain News Service)





MARIA JERITZA  
as the cartoonist, Arthur Stadler of Die  
Komödie (Vienna), sees her.



ESTELLE GRAY-LHEVINNE  
at the endless caverns near Staunton,  
Va., where she gave a series of four  
highly successful recitals.



LUCY GATES.

Lucy Gates' favorite sport is horse-  
back riding, and fortunately it is one  
which can be enjoyed in the city, at  
the seashore, or in the mountains,  
summer and winter. The soprano has  
ridden all kinds of horses from an  
Arabian stallion down to an Indian  
cayuse pony. She states that she has  
been on runaway horses and bucking  
horses, but has never been thrown  
from the saddle.



GIACOMO PUCCINI.

A clever cartoon of the composer, drawn for  
Die Stunde (Vienna) during Puccini's recent  
visit there.



CHARLES HACKETT,  
the American tenor, with Raoul Ginsbourg,  
well known director of the opera at Monte  
Carlo, where Mr. Hackett completed a very  
successful season, the most recent of several  
at the famous Riviera resort.



CECILIA GUIDER,  
soprano, snapped while out for her daily tramp on  
the boardwalk at Atlantic City. Mrs. Guider will  
possibly sing at a musicale at the Hotel Chelsea  
while there.



ETHELYNDE SMITH  
photographed on July 2, the day of her recital at the  
University of North Carolina. The gentleman with  
her is Paul J. Weaver, the director of music at that  
institution, who acted as her accompanist. The pic-  
ture was taken in front of one of the oldest buildings  
at this oldest of State universities in the country.  
The buildings are all ivy covered, some of them built  
in the 1700's. The campus is exceedingly beautiful  
and includes one of the largest and loveliest arboretums  
in the world.



PERCY RECTOR STEPHENS IN CHICAGO.  
Those who are familiar with Mr. Stephens' fondness  
for Peter-birds, both singing and otherwise, will  
appreciate this snapshot taken on Michigan avenue,  
Chicago.



CARYL BENSEI,  
soprano, and Mary Allen, contralto, overcom-  
ing the labor shortage on a new garage for  
Miss Bensei's car. The snapshot was taken  
at Shandaken, N. Y., where the artists are  
spending the summer.



PAUL ALTHOUSE,  
the tenor, snapped in Chicago recently where he gave  
a joint recital with Arthur Middleton. The photo-  
graph was taken by Rene Lund.



## SUMMER DIRECTORY

<b>A</b>	
Adler, Clarence.....	Lake Placid, N. Y.
Aida, Frances.....	Europe
Albert, Sol.....	South America
Alcock, Merle.....	Shandaken, N. Y.
Allen, Mary.....	Chicago, Ill.
Auer, Leopold.....	Chicago, Ill.
<b>B</b>	
Bachaus, William.....	Europe
Bachman, Edwin.....	Europe
Barber, Lyell.....	Passaconaway, N. H.
Bartik, Ottakar.....	Europe
Bessel, Charyl.....	Shandaken, N. Y.
Berumen, Ernesto.....	L. I., N. Y.
Bloch, Alexander.....	Lake Placid, N. Y.
Bonucci, Arturo.....	Italy
Brady, William.....	Chicago, Ill.
Brambilla, Leora.....	Europe
Brard, Magdeleine.....	Torino, Italy
Bristol, Frederick.....	Europe
Britt, Horace.....	Woodstock, N. Y.
Brookhurst, Claire.....	Chautauqua Lake, N. Y.
Bryars, Mildred.....	St. Louis, Mo.
Buck, Dudley.....	Lawrence, Kans.
Bue, Dai.....	Europe
Buhlig, Richard.....	Europe
Burgin, Richard.....	Europe
Burmester, Willy.....	Copenhagen, Denmark
Buzzi-Peccia, A.....	Lago Maggiore, Italy
<b>C</b>	
Cahier, Mme. Charles.....	Europe
Calve, Emma.....	Aguessar (Aveyron), France
Carl, Dr. William.....	Europe
Carra, Olga.....	South America
Carri, F. and H.....	Nantucket, Mass.
Cassella, Alfredo.....	Italy
Cavalle, Erna.....	Atlantic City, N. J.
Challapin, Feodor.....	Europe
Chamlee, Marie.....	Europe
Clemens, Clara.....	Santa Barbara, Cal.
Colombati, Virginia.....	Orion, Mich.
Copeland, Rachelle.....	Orion, Mich.
Coppicus, F. C.....	Port Chester, N. Y.
Cornell, A. Y.....	Winston-Salem, N. C.
Cox, Ralph.....	Los Angeles, Cal.
Coxe, Calvin.....	Yankton, S. D.
Crespi, Valentina.....	Europe
Crimi, Giulio.....	Rome, Italy
Crooks, Richard.....	Villa Park, N. J.
<b>D</b>	
Dadmun, Royal.....	Williamstown, Mass.
Dalberg, Melvin H.....	Europe
Dammann, Emma.....	Shelter Harbor, R. I.
Dambosi, Maurice.....	Liege, Belgium
Davis, Ernest.....	Milan, Italy
Duncan Dancers, Anna, Liza and Margo.....	Europe
David, Annie Louise.....	San Francisco, Cal.
De Luca, Giuseppe.....	Europe
Dilling, Mildred.....	Rome
Ditson, Charles H.....	Jackson, N. H.
Dumesnil, Maurice.....	Europe
Dushkin, Samuel.....	Paris, France
Dux, Claire.....	Europe
<b>E</b>	
Easton, Florence.....	Ravinia Park, Ill.
Eddy, Clarence.....	Chicago, Ill.
Eddy, Madeline.....	Bayonne, N. J.
Ellerman, Amy.....	Yankton, S. D.
Enesco, Georges.....	Sinaia, Rumania
<b>F</b>	
Fanning, Cecil.....	Columbus, Ohio
Farnam, Lynnwood.....	London, England
Ferguson, Bernard.....	Cincinnati, Ohio
Fielder, Arthur.....	Swinemunde, Germany
Figue, Carl and Katherine Noak.....	Cape Cod, Mass.
Fischer, Adelaide.....	Oakland, Me.
Fischer, Elsa.....	Hawthorne, N. Y.
Fitzin, Anna.....	Europe
Flonzaley Quartet.....	Switzerland
Foster, Fay.....	Lavallette, N. J.
Foster, Frances.....	Europe
Foster, Kingsbery.....	Derby, N. Y.
Frank, Ethel.....	Long Island, N. Y.
Friedberg, Carl.....	Altenrode, Germany
Friedman, Ignatz.....	Alt-Ausee, Austria
<b>G</b>	
Gabrilowitsch, Ossip.....	Santa Barbara, Cal.
Gallo, Fortune.....	Chicago, Ill.
Gartlan, George H.....	Europe
Gatti-Casazza, Giulio.....	Europe
Geirkens, Prof. K. W.....	Ithaca, N. Y.
Gerardy, Jean.....	New Zealand
Gerhardt, Elena.....	Germany
Giannini, Dusolina.....	Pleasanton, N. Y.
Gigli, Beniamino.....	Europe
Given, Thelma.....	Georgetown, Conn.
Granberry, George Folsom.....	Athens, Ga.
Graveure, Louis.....	San Francisco, Cal.
Griffith, Yeatman.....	Los Angeles, Cal.
Grow, Ethel.....	Lake George, N. Y.
Grunberg, Eugene.....	Vienna, Austria
Gunn, Alexander.....	Europe
Gunter, Frederick.....	Blue Mountains, Tenn.
<b>H</b>	
Hackett, Arthur.....	Alton, N. H.
Hackett, Charles.....	Europe
Haensel, Pittsburgh W.....	Chicago, Ill.
Hageman, Richard.....	Winston-Salem, N. C.
Hammann, Ellis Clark.....	Rockland, Me.
Harris, Victor.....	Easthampton, L. I.
Havens, Raymond.....	Blue Hill, Me.
Hayes, Roland.....	Europe
Heckle, Emma.....	Cincinnati, Ohio
Heifetz, Jascha.....	Europe
Hempel, Frieda.....	Europe
Hess, Myra.....	England
Herzog, Sigmond.....	Lake Placid, N. Y.
Hinkle, Florence.....	Chicago, Ill.
Hoffmann, Jacques.....	Randolph, N. C.
Hofmann, Josef.....	Europe
Hollister, Cornelia Colton.....	Lenox, Mass.
Hollman, Joseph.....	Paris, France
Homer, Louise.....	Lake George, N. Y.
Howell, Dicie.....	Winston-Salem, N. C.
Hubbard, Arthur J.....	Lake Placid, N. Y.
Huber, Daniel, Jr.....	Los Angeles, Cal.
Huhn, Bruno.....	Pasadena, Cal.
Hurok, S.....	Europe
<b>I</b>	
Huss, Mr. and Mrs. Henry Holden.....	Diamond Point, N. Y.
Hutcheson, Ernest.....	Chautauqua, N. Y.
<b>J</b>	
Jacchia, Ester Ferradini.....	Italy
Jeritza, Maria.....	Europe
Johnson, Edward.....	Italy
Jonas, Alberto.....	Berlin-Friedenau, Germany
<b>K</b>	
Kaufmann, Minna.....	Europe
Keener, Suzanne.....	Alleghe, Pa.
Kellogg, Lucille.....	Rome, Italy
Kindler, Hans.....	Europe
Kingston, Morgan.....	Evanston, Ill.
Kishinsky, Sergei.....	Seattle, Wash.
Kneisel, Franz.....	Blue Hill, Me.
Knoch, Ernest.....	Munich, Bavaria
Kirk, Susie.....	Milan, Italy
Kochanski, Paul.....	Europe
Konecny, Josef.....	Chicago, Ill.
Korb, May.....	Lake George, N. Y.
Kouna, Nellie and Sara.....	England
Kreiner, Edward.....	Pittsfield, Mass.
Kruse, Leone.....	Tonia, Mich.
Kuhnie, Laura De W.....	Monmouth, Me.
Kuns, Vada Dilling.....	Lumberville, Pa.
<b>L</b>	
La Charme, Maud.....	Ocean City, N. J.
Lambert, Alexander.....	Europe
Land, Harold.....	Stockbridge, Mass.
Lauri-Volpi, Giacomo.....	Ravinia Park, Ill.
Lazzari, Carolina.....	Stony Creek, Conn.
Legniska, Ethel.....	London, Eng.
Lennox, Elizabeth.....	Darien, Conn.
Leppard, Florence.....	Ogunquit, Me.
Leppard, Ralph.....	Cleveland, Ohio
Levenson, Boris.....	Brighton Beach, N. Y.
Letz, Hans.....	No. Hackensack, N. J.
Levitzi, Michal.....	Avon-by-the-Sea, N. J.
Lewis, Goldina de Wolf.....	Newport, N. H.
Lhevinne, Josef.....	Chicago, Ill.
Liebmam, Jennie S.....	Booth Bay Harbor, Me.
Littlefield, Laura.....	Mariboro, Me.
Ljungkvist, Samuel.....	Pawlet, Vt.
Long, Georges.....	Monfieres par Abbeville, France
Lowe, Caroline.....	Cleveland, Ohio
Lucchese, Josephine.....	Ravinia Park, Ill.
Lue, Wendell H.....	Provincetown, Mass.
Luikar, Pavel.....	Newport, R. I.
Luyater, Wilbur A.....	East Brookfield, Mass.
<b>M</b>	
McConnell, Mrs. E. B. and Harriet.....	Paris, France
McCormack, John.....	England
Macmillen, Francis.....	Europe
Maier, Guy.....	Paris, France
Malkin, Joseph, Manfred and Anita.....	Berlin, Germany
Mannes, Clara and David.....	Mount Desert, Me.
Mario, Queena.....	Lake George, N. Y.
Martini, Giovanni.....	Italy
Mason, Edith.....	Milan, Italy
Matzenauer, Margaret.....	Europe
Mayer, Daniel.....	Europe
Meader, George.....	Europe
Meldrum, John.....	Kanabekport, Me.
Melish, Mary.....	Lake George, N. Y.
Mero, Yolanda.....	Europe
Middleton, Arthur.....	Chicago, Ill.
Mikova, Marie.....	Omaha, Neb.
Miller, Reed.....	Lake George, N. Y.
Miller, Ruth.....	Europe
Miller, Marie.....	Erie, Pa.
Milligan, Harold.....	Beckett, Mass.
Miquelle, Georges.....	Lake Placid, N. Y.
Miquelle, Renee L.....	Monfieres par Abbeville, France
Miura, Tamaki.....	Europe
Morgan, Robert.....	Europe
Morini, Erika.....	Europe
Morris, Etta Hamilton.....	Christmas Cove, Me.
Morrison, Gladice.....	Lake Placid, N. Y.
Morrison, Margery.....	Fontainebleau, France
Mudgett, Louis H.....	Center Harbor, N. H.
Mule, May.....	Europe
Munz, Mieczyslaw.....	Kraslaw, Poland
Murphy, Lambert.....	Munsonville, N. H.
Muzio, Claudia.....	Buenos Aires, S. A.
<b>N</b>	
Nearing, Homer.....	Provincetown, Mass.
Nevin, Olive.....	Sewickley, Pa.
Newcomb, Ethel.....	Whitney Point, N. Y.
Nielson, Alice.....	Bedford Hills, N. Y.
<b>O</b>	
Opdyke, Mary Ellis.....	Europe
Ornstein, Leo.....	Orion, Mich.
Orrell, Lucile.....	Cape Cod, Mass.
Oskentont.....	Raymond, Me.
<b>P</b>	
Paderewski, Ignaz.....	Europe
Pareto, Graziella.....	Ravinia Park, Ill.
Patton, Fred.....	Chicago, Ill.
Pattison, Lee.....	Astoria, L. I., N. Y.
Peralta, Frances.....	Europe
Perfield, Efra Ellis.....	Europe
Peterson, May.....	Royal, France
Polacco, Giorgio.....	Milan, Italy
Polak, Andre.....	Woodstock, N. Y.
Potter, Howard.....	Chicago, Ill.
Powell, John.....	Richmond, Va.
<b>R</b>	
Raisa, Leon.....	Schroon Lake, N. Y.
Raisa, Ross.....	Italy
Regneas, Joseph.....	Raymond, Me.
Reimherr, George.....	Sea Cliff, L. I., N. Y.
Rethberg, Elizabeth.....	Ravinia Park, Ill.
Reviere, Berta.....	Italy
Riedel, Dr. Karl.....	Linoiville, Me.
Riesberg, F. W.....	Norwich, N. Y.
Riker, Franklin.....	Statesville, N. C.
Rimini, Giacomo.....	Italy
Robinson, Carol.....	Brookhaven, L. I., N. Y.
Romaine, Ninon.....	Europe
Rosati, Enrico.....	Orion, Mich.
Rubinstein, Arthur.....	Europe
Rubinstein, Erna.....	Europe
Ruffo, Titta.....	Rome, Italy
Rybnar, Dr. Cornelius.....	Tamersville, N. Y.
Ryman, Paul.....	Nashville, Tenn.
<b>S</b>	
St. Denis, Ruth.....	Petersboro, N. H.
Saar, Louis Victor.....	Portland, Ore.
Saenger, Oscar.....	Chicago, Ill.
Salmond, Felix.....	New Canaan, Conn.
Salvi, Alberto.....	Chicago, Ill.

(Continued on page 38)

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## ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page).

Bethlehem, Pa., July 7.—The annual piano recital of the pupils of Nelson J. Newhard given at St. Thomas' Church, Macada, Pa., June 26, was a great success this year. A long list of interesting numbers were excellently rendered by as many well taught young people, and a large audience witnessed hearty appreciation. At the close of the program Mr. Newhard was presented with a token of appreciation from his pupils. G.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio.—(See letter on another page).

Guilford, Conn., July 7.—Numbers on the Guilford Chamber Music Festival series are dated July 13 and August 24. This year's attraction is the Quartet Ensemble of New York, which gives two of its most attractive programs. Leon P. Beckwith assists on the Willie Sage Tuttle Memorial Organ, which is an exceptional instrument in many ways. T.

Miami, Fla., July 12.—Mana-Zucca's charming suite of pieces entitled A Child's Night in Song was given its first hearing here by radio, at the Electrical Equipment Company Station. The second section of the program embraced the following compositions by Mana-Zucca: Pretty Thoughts, Gertrude Shoenberg; Arabesque, Berthold Shoenberg; Frolic, Sidney Christie; Sweet Melody, Beth Jones; Easter Egg, Inez Jones; Sunshine, Billy Jones. Kathryn Thompson improvised a charming selection which was appreciated. She is ten years of age and has been improvising since she was four. A promising future is predicted for this young pianist.

Louise Norris offered a recital by her pupils at her residence on N. E. Second Avenue. A Day in June was the attractive idea presented. Pupils who participated were Audrey Ayer, Lucile Blair, Richard Mack, Hartford Varen, Violetta and Isabella Morrison, Kathryn Lindsay, Alice Ramsey, Lillian Threadgill, Mary Anderson, Mabel Matthews, Rachel Peterson and Birnie Crum. Thelma Peterson offered a song which was warmly encored.

Pupils of Mrs. H. Pierre Branning were presented in a recital at the Branning Studio in Southside. Idyllic, Lack, was played in duet arrangement by Marion Shutes and Mrs. Branning. Others who took part were Francis Davis, Dick Maxwell, Hortense Buys, Gertrude Thompson and Beryl Goodburn.

Elizabeth Bunnell, delegate from the Junior Music Club to the biennial in Asheville, N. C., reports a delightful time. Others who went from the Junior Music Club were Virginia Bunnell, Ruth Steve, Margaret McCrimmon, C. T. McCrimmon, Margaret Peeples, Weesie Hefty, and Alva Lee Hefty.

Mrs. M. E. Herrington was hostess to the Miami Music Club chorus at her residence. After practicing under the direction of Adelaide Clark, a program was given by the following: Mrs. Herrington, Mr. Herrington, Leona Dreisbach, Frank Herrington, Mrs. M. E. Thomas and Marie Griffin. Mrs. Dreisbach won the musical contest which was arranged for the occasion by Mr. W. W. Perry.

The Students' Music Club held a patriotic musicale at Mrs. Bissett's home. Stories of patriotic songs were related by Margaret Denicke, Hermoine Jandon, Letitia Lindsay, Evelyn Buehman, Lottie Smith, Marian McEwen, Lillian Threadgill, Margaret Ring, Marion Stewart and Clara Cohen.

A number of Miami's leading artists assisted in a program presented at the Gramlich Studio for the benefit of the Children's Playground Association. Those taking part were Walter Witko, violinist; Dorothy Stearns-Mayer, coloratura soprano; Mrs. Phelps Hopkins, whistler; Daniel Saldenberg, cellist, and Theodore Saldenberg, pianist.

Robert Louis Zoll entertained a few musical friends informally at his residence. Bertha Foster played a number of splendid piano selections and also accompanied the quartet of singers, R. Zoll, C. Murray, Mr. Winkle and J. Rose. J. E. Rose was heard also in solos.

Grace Porterfield Polk's flower fantasy, Blossom Time, was given last month in Greenwood, Ind., for the benefit of the Riley Hospital for Children.

The Miami Junior Music Club (which presented Mrs. Polk's opera, The Magic Rose, two seasons ago) is anxious to produce the recent flower suite next winter. L. B. S.

New Haven, Conn., July 6.—The Yale School of Music closed its year with a notable concert in Woolsey Hall, at which original compositions by the students were played. Among these was an overture in G minor, composed by Elizabeth Eugenia Murphy, which was played by the New Haven Symphony Orchestra under the baton of Dean David Stanley Smith, and an overture in D major composed by Marjorie Knight Bacon, also played by the orchestra. Pasquale Fappiano's fantasy for orchestra, with piano obbligato (composer at the piano) proved brilliant and elaborate in construction. The tone-poem Theseus, composed and conducted by Royal Andrews Merwin, showed unusual maturity of thought and won the Morris Steinert prize of one hundred dollars for the best original composition in one of the larger musical forms. Another tone-poem which won acclaim was composed and conducted by Francis David Tiernan.

The Connecticut Saenger-fest was held here beginning with a prize contest in Woolsey Hall, June 22, followed by a concert by 600 male voices assisted by the local mixed chorus of the Harugari Society (host to the State societies). The assisting soloists were Helen Marek, May Bradley Kelsey, sopranos, and Mabel Alice Deegan, violinist (accompanied by Mrs. C. B. Bolmer). These artists were obliged to respond to many encores. Max Dessauer, leader of the Harugari chorus, was conductor for both orchestral and choral numbers and to him is due much credit for the finished manner in which each number was rendered. The audience seemed grateful for the opportunity to hear the German compositions given by these societies whose singing, both in tone color and finished ensemble, was a real treat.

The St. Ambrose Music Club closed its twenty-sixth season at a fourth annual recital in Center Church, featur-

ing the organist members. Those who performed were Mary Cecilia Doran, Clara Brainard Forbes, Pauline Voorhees and Jessie H. Newgeon. The vocalists who took part were Sarah Tarleton Fiske, Anne White, Caroline Lubenow Thorpe, May Loveridge Robbins (guest artist) and Marie Minier North. The violinists were Mabel Alice Deegan and Eda Bowers Robinson. The St. Ambrose Choir rendered five selections in a delightful manner. The entire program was excellently rendered and the large audience left the building with great admiration for the talent of the club. The officers were recently elected. They are: president, Marion Wickes Fowler; vice-president, Mrs. Van Court Tapp; recording secretary, Anne White; corresponding secretary, Minnie Law Davis; treasurer, Eda Bowers Robinson.

The annual concert by Trinity Protestant Episcopal Church choir was presented in Center Church House. The assisting artists were Marjorie Myers, Barbara Doolittle and Marjorie Hutt, who offered a trio dance; Charles Hellinger, cellist of the Seattle Symphony Orchestra; Thomas H. William, flutist; Ernest Warren, xylophone; George A. Basserman, tenor; Harry A. Merritt, baritone; the Mendelssohn Quartet and three boy sopranos. The full choir gave Gaul's Daybreak and Elgar's Land of Hope and Glory; the choir men sang Immortal Spirit of Song by Archibald Gibson. The large audience was generous with applause.

The combined glee clubs of the Commercial and New Haven High Schools gave a fine concert at the high school auditorium under the direction of William Edwin Brown, music supervisor. They were assisted by Charles Kullman, baritone. There are 125 boys and girls in these clubs. Paul Revere's Ride, by Carl Busch, comprised the second part of the program, the soloists for which were Henry Shanley, Helen Marek, Helen Haduch and Ida Reger. These young singers acquitted themselves admirably and were ably accompanied by Frank Chatterton. They reflected great credit upon Mr. Brown, whose baton they followed attentively.

The New Haven Opera School, Enrico Batelli, director, presented advanced vocal pupils at the studio on two successive evenings. The programs consisted of both solo and choral operatic excerpts, all given with fine finish. Mr. Batelli exhibited musicianship both in his accompaniments and directing. The capacity of the hall was taxed by the audience at each recital.

A unique performance was rendered by the "Cradle" Kindergarten Orchestra of Strong School at an old-English May Day pageant given at the school. Fenton Dooley, the leader, is five years old, and all his "men" are either five or six. Instruments represented include horn, cornet, piano, accordion and many types of percussions. These youngsters have been drilled by Margaret Sheppard since last November and played the following selections: Merchant March, Funiculi Funicula, Parade of the Wooden Soldiers and a medley. Merchant March was composed by Miss Sheppard and named after Miss Merchant, principal of the Strong School. New Haven is very proud of this organization and gives much credit to Miss Sheppard for bringing out their musical talents.

The annual vocal recital by pupils of Tom Daniel was a big success. The hosts of friends of the performers showed sincere pleasure by hearty and frequent applause.

Pauline Voorhees, piano teacher, offered her annual pupils' recital in Center Church House to a large audience. The young pianists acquitted themselves admirably and were ably assisted by Marjorie Griffin in a well arranged program.

May Loveridge Robbins' pupils gave their annual recital of songs before an appreciative audience at Center Church House. The program consisted of solos, duets and choral numbers, all well rendered.

The pupils of May Bradley Kelsey, talented soprano and vocal teacher, appeared in a song recital at her studio. Mrs. Kelsey, at one time accompanist for David Bispham, is well equipped for teaching and coaching in the art of singing. She was showered with compliments and floral tributes from both her pupils and friends.

Grace Walker Nichols, contralto, gave a song recital at the Yale Faculty Club, with Antoinette Brett Farnham at

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the piano. These artists always give special pleasure because they perform without manuscript. Mrs. Nichols sang two of Mrs. Farnham's songs, Lullaby and The Secret. Jacinto F. Marcosano presented twenty-five of his advanced pupils in a song recital at the Marcosano School of Music. The well-arranged program consisted of songs, duets and operatic arias, the opening and closing numbers being choral compositions. New compositions by American composers were featured on the program. Piano solos were rendered by Marie Terranova, of Cincinnati, in an artistic manner.

E. A. Parsons, piano teacher, presented his advanced pupils in several recitals. Helen Marek was the assisting vocalist on each program; Mrs. Hulsizer gave her excellent support. The host of friends of Mr. Parsons look forward each year with keen pleasure to these recitals.

Mark Chestney, violin teacher, introduced sixty pupils to a large and interested audience. Conspicuous among those taking part was Constant Moeller who, though only ten years of age, earned great applause because of his fine technique, depth of feeling and full, rich tone. Seymour Snider was another who did excellent work. Elizabeth Hartnet, who has been heard before, rendered an excellent group. Assisting soloists were Mildred Imrie, contralto, and Frank T. O'Neill, baritone, who were ably accompanied by Margaret Sheppard and Mrs. Van Court Tapp. Mrs. John J. Mulvihill played the piano for the ensemble work.

A huge crowd attended the joint recital given by the pupils of Louis Rosen, violinist, and Jacob Elkin, pianist. The program offered wide variety and scope. The hearty applause was justly deserved by those who performed.

Kate Lee Lewis, piano teacher, arranged two programs to introduce her pupils. The first comprised French dance music and the young musicians performed it excellently. The second recital was given by the younger pupils and was called Bird Music. Miss Lewis' pupils always reflect the thorough and artistic musicianship of their teacher.

The Neighborhood House Settlement Music School gave a second concert in the Green Street School Auditorium. The children were assisted by Christine Gambini, soprano, and Frank Rascati, violinist. All the pupils showed good training in violin and piano, while the orchestral numbers by the school orchestra proved what good training can do in bringing out talent. Much credit is due Jessie Beecher, resident musical director, and her co-worker, Dorothea Gleason, resident violin teacher. G. S. B.

San Francisco, Cal.—(See Music on the Pacific Slope).

Terre Haute, Ind., July 6.—The close of the season brought forth a number of interesting programs presented by the music section of the Woman's Department Club. L. Eva Alden was heard in an interesting and instructive talk on the music of the American Indian, of which she has made a special study; Verna Cooke, a recent graduate of the Cincinnati College of Music, delighted a large audience with a well chosen program in which the beauty of her voice showed to excellent advantage. Marguerite Welte, a young pianist of unusual ability, presented a difficult program with the technical command and tone control of an experienced concert pianist. Her exceptionally musical touch and fine interpretive talent called forth enthusiastic applause. Miss Welte is an artist-pupil of Anna E. Hulman. As the final number of the club year, Elvada Tesson Thompson gave an artistic reading of Enoch Arden, for which Esther Kent Lamb supplied a sympathetic interpretation of the Strauss piano accompaniment.

Among the studio recitals that marked the close of the school year were those of L. Eva Alden, Amelia Meyers, Blanche Rippetoe, Anna E. Hulman, pianists, and George Jacob, violinist. Mr. Jacob's recitals were unique inasmuch as ninety students took part in the two recitals, their work reflecting much credit on their teacher. Lena Coffey Jacob supplied the piano accompaniments. A. E. H.

#### Music a Live Subject at Riverdale School

The sons of Godowsky, Hutcheson, Ganz, David Mannes and Louise Homer have attended Riverdale Country School, at Riverdale-on-Hudson, and the consequential interest of these parent-artists in the music department of this school has contributed both a rich heritage and a potent impetus. The tradition of fine music, well taught, is being excellently carried on under the direction of Richard McClanahan and a splendidly equipped faculty. There seems to be every opportunity for the department to expand into a conservatory which will attract pupils from a territory ranging from upper Manhattan to Yonkers, without, as yet, an organized school of music.

This is the ambition of the enthusiastic director who is at present studying piano pedagogy with Tobias Matthay in London. He has previously studied with Victor Garwood, Grainger, Leopold and Liszewska, and has gathered elementary materials from Effa Ellis Perfield's course. At



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present private lessons are offered in piano (Mr. McClanahan, Gertrude Leonard and Ernest Zechiel), violin (Elsie Kimberly) and voice (Harold Holst, a specialist in boy's unchanged and changing voices). Mr. Zechiel will also handle the classes in theory, which are an anticipated addition. There have been classes in appreciation, glee clubs, choral groups and a flourishing school orchestra established. The general ideal of the department is first of all to recognize and love fine music. To that end none but real art materials are used for exercises, there are daily hearings of great works at chapel and occasional recitals by artists, among these the god-fathers and god-mothers of the music idea at Riverdale. These artists are to officiate at the twice-yearly artist-hearing of students, a novel and practical plan. Programs are given throughout the year, terminating in a festival of music at which there is featured singing contests with noted judges and selections by graduating pupils and the school organizations. A whole floor of one of the buildings is to be used for the music work next year. It is a growing project and an interesting one.

#### Denver Symphony Reports Splendid Initial Season

The Civic Symphony Society of Denver issued a report of its first season recording unusual attainments for one year. Six concerts have been given, for which a ten cent admission fee apiece was charged, and the amazing fact is that the season closed with a balance of several thousand dollars in the treasury. Practically every seat was taken at each concert and many were turned away from the Sunday afternoon programs.

Next year the programs given will be repeated in order to accommodate all who wish to attend. A slightly larger sum will be charged for parquet and boxes to cover this additional expense. A splendid spirit has been shown by the members of the orchestra who attended rehearsals faithfully in spite of the fact that there was no compensation involved; many even turned in the small honorariums they were given for performances to help improve the organization. The Musical Protective Society co-operated by allowing its members to play on the same terms as non-union players. To Horace Tureman, conductor, is due much praise for his interested and diligent labors throughout the season. A bassoon and an oboe are to be bought for two musicians who will play them next year, paying for them out of their honorariums. It is a great satisfaction

to see such a fine civic effort so creditably carried on.

#### C. Versel Chamberlain's Pupils Heard

A concert recital was given in the High School of Commerce auditorium, under the direction of C. Versel Chamberlain, by a large number of his vocal pupils. The first section of the program was given over to a rendition of Cavalleria Rusticana, the soloists for which were Edna B. Havey, Esther Dovell, Harriett Lewis, Leslie H. Johnson and Louis Hardman. Vincent Hicks supplemented Mr. Chamberlain's piano accompaniments with his violin playing also the famous intermezzo. A well trained chorus took good care of the ensemble portions of the score. The list for the second half comprised Go Down Moses, Burleigh (for women's voices); Miserere, Il Trovatore (Miss Havey, Vernon M. Sprague and male voices); sextet from Lucia (Bessie Kenny, Netta MacMillan, Vernon M. Sprague, Louis Hardman, Carlton B. Griffin and Leslie Johnson); The Cross, Ware (for women's voices); the trio from the prison scene of Faust (Irene Vanderloo, Vernon Sprague and Carlton Griffin), and Barcarolle from the Tales of Hoffman.

#### Sophie Braslau to Sing in Seattle

Sophie Braslau has been selected to appear as a special attraction at the American pageant drama at the University of Washington, Seattle, Wash., during the week of July 23. Miss Braslau will have the part of Sacajawea, the Indian woman who led the Lewis and Clark expedition from Montana to the Coast. She will sing at every performance the Robin Woman's Song from Cadman's Shanewis, in which Miss Braslau created the title role at the Metropolitan Opera House. President Harding is expected to attend the performance on the evening of July 27, and thousands of visitors from all parts of the Coast are expected.

#### French Soprano Enjoying Summer in America

Gladice Morisson has always summered in France, but this year she is vacationing in Lake Placid, N. Y. She is most enthusiastic over the beautiful surrounding country, comparing it with the scenery in Switzerland. Mme. Morisson's camp affords her the opportunity to surround herself with her numerous musical friends, and she has as her guest at present Mrs. Byron Jacobson, of Glens Falls, N. Y.

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## MUSIC ON THE PACIFIC SLOPE

### SAN DIEGO HIGH SCHOOL ORCHESTRA WINS SUCCESS

Nino Marcelli Receives Ovation—Other School and Studio Notes

San Diego, Cal., July 8.—The final concert for the year of the San Diego High School orchestra, under the direction of Nino Marcelli, was given at the Spreckels Theater before a very large and enthusiastic audience. For the first time in the history of these concerts soloists were presented: Vernice Brand, contralto, well known to San Diego audiences, and the brilliant young "concertmaster" of the orchestra, Julia Gardener. The orchestra is better balanced than ever before, and does remarkably mature work—the program was always thoroughly enjoyable and it was difficult to believe that children could attain such a smooth and finished ensemble. The program was as follows: Beethoven's second symphony, De Beriot's ninth concerto for violin and orchestra, the second L'Arlesienne Suite (Bizet), My Heart at Thy Sweet Voice from Samson and Delilah (Saint-Saëns), for contralto with orchestra, and the Poet and Peasant overture (Suppe). Mrs. Brand sang beautifully, the timbre of her voice is unusually warm and colorful, and at the same time the tones are free and open. She is in excellent command of her material, technical and esthetic, and is gifted with a winning personality and gracious stage presence. Julia Gardener, violinist, played the De Beriot concerto with the aplomb of a seasoned artist, good tone, faultless phrasing and good style. There was a real ovation for Nino Marcelli. San Diegans are beginning to realize what this fine musician is doing for San Diego, and that it is through his untiring devotion, unflagging enthusiasm, and superior musicianship that such an achievement is made possible.

#### OTHER SCHOOL AND STUDIO NOTES.

The two junior high school orchestras, under the able tutelage and guidance of Jessie Voight Marcelli, have made remarkable progress this year. Excellent programs have been presented by them at intervals during the season, and their closing concerts showed the strides they have made. Mrs. Marcelli conducts violin classes with great success in the grade schools of the city, and increasing interest is being shown in the work.

In the primary department of the San Diego public schools, appreciation and memory work are showing admirable results under the supervision of Marie Clark. Miss Clark is very optimistic over the future of the department. Class work with the aid of the phonograph has been supplemented this year by orchestra concerts under the direction of Mr. Gardener of the Plaza Theater, which have been very enthusiastically attended by the children. Following this carefully planned course a memory test is to be held and prizes offered. The Amphion Club, San Diego Music Teachers' Association and the Professional Musicians' Guild are enthusiastically supporting a movement now on foot to supply the prizes, which will consist of tickets to next year's concerts.

At a recent meeting of the Three Arts Club, Carrie Emerich, the prominent Chicago pianist who has been spending the winter in San Diego, gave an informal talk on music and played a delightful program. While in San Diego, Mrs. Emerich has been interested in the music work being done in our public schools, and on this occasion spoke very encouragingly of that work and what it is going to mean to San Diego's musical future. The program contained several seldom heard numbers such as Templeton

Strong's Ballad and Cowboy Humorist and Grieg's Holberg suite, very effective piano music. This pianist has the courage to leave the beaten path now and again, and the artistry to present her "finds" in a convincing and satisfying manner. Her charming personality and splendid playing will be much missed here.

The local studios are busy with student recitals. Among the leading teachers presenting pupils are: The Bangert Studios, Gretchen Steinbach, Grace Bowers, Mrs. Sydney Hill, and Ellen B. Babcock.

The San Diego branch of the Music Teachers' Association and the Professional Musicians' Guilds joined forces for a moonlight boat ride and picnic.

E. B. B.

### BERKELEY MUSIC ITEMS

Berkeley, Cal., July 2.—Andre de Ribapierre, Swiss violinist, is soloist at the University of California during the summer session. He is giving six concerts in Wheeler Hall on Thursday evenings, in which the various musical periods are being illustrated by characteristic pieces. He is a pupil of Gorski and of Ysaye and is one of the most notable of the French school of playing. His recitals have received the warmest appreciation.

A novel feature for a dance recital at the Greek Theater a few weeks ago was that given by Joseph Paget Fredericks, young Berkeley artist of the impressionistic school, who arranged for a series of living pictures, fantastic and beautiful. The "illuminated dancers," a striking feature, carried electric lights to illuminate their costumes. Fredericks was supported by Leonine Walton, pianist, and by concert dancers from the Dalcroze school in Switzerland.

Three musical recitals were presented by pupils of the California School for the Blind in connection with the commencement season, including choral, orchestral and solo numbers.

Signor Antonio de Graasi, violinist, and director of a string quartet, was one of the attractions for Richmond's Music Week program.

An artistic song recital was given recently at Cora L. Williams' Institute by Josephine Wilson-Jones, dramatic soprano of London, assisted at the piano by Mrs. Edwin H. Duncan.

Elizabeth Simpson, the well known and successful piano pedagogue, is giving numerous students' recitals this season at her Berkeley studio.

The gifted young pianist, Marian Patricia Cavanaugh, pupil of Joseph George Jacobson, was engaged to play for the third time last month at the California Theater, San Francisco.

H. B. Pasmore presented recently a number of talented pupils and excellently trained students before an appreciative audience at the Half Hour of Music at the Greek Theater, including Theresa Zahnatyn, soprano; Elza Gilreath Calfee, mezzo-soprano, and O. M. Marston, baritone. Accompanists were Mrs. E. H. Garthwaite and Mrs. Frazier. A piano recital was given by pupils of June H. Westling at the Piano Club. L. L. Westling contributed a group of songs.

Eva Garcia, pianist, presented a group of her pupils recently in a musical program. Mrs. F. J. Collar, soprano, and H. Arthur Garcia, violinist, assisted.

Margaret Anglin produced at the Greek Theater, June 2, the Hippolytus of Euripides. Arthur Fischer's specially composed score was directed by the young orchestra leader, Winthrop Sargent, age nineteen, who has been studying conducting under the tutelage of Albert I. Elkus.

Three talented vocalists, pupils of Percy A. R. Dow, were

presented in individual programs in Three Hours of Music, under the auspices of the Bel Canto Club.

Margaret Douglas presented a group of her pupils last month in a piano recital at the Berkeley Piano Club.

Carolyn Alchin, specialist on theoretical subjects, with the assistance of a teacher-pupil, will conduct the harmony and ear-training classes at the summer session of the University of California. Miss Alchin has just finished another book, Keyboard Harmony, which will be published in three parts.

For the Half Hour of Music at the Greek Theater, June 24, Percy A. R. Dow presented Mrs. Murray McAdam Yerbury, contralto, and David McAdam, tenor, assisted by Mrs. Frank Burton, Sr., at the piano.

Grace Becker is en route to Europe where she will study in the American Conservatory at the Palais de Fontainebleau.

A six weeks' summer course in Dalcroze eurythmics is being given under the direction of Elsie Hewitt McCoy. Mrs. McCoy received her training under the personal direction of M. Jacques Dalcroze, in Helleran, near Dresden, Germany, and later in Geneva, Switzerland, where the Dalcroze Institution is situated.

Formerly soloist with the San Francisco Symphony Orchestra, Horace Britt, cellist of the Letz Quartet, will revisit California this fall. He will be assisting artist with the San Francisco Chamber Music Society.

Ethel Taylor presented her pupils recently in a piano recital.

An evening of violin music was given last month by pupils of Orley See. An ensemble of seven violins, viola and piano featured the recital of pupils of Letitia Anna Miller. Also prominent on her program was eight-year-old Dudley Manlove, who has created much interest with his dancing in Grauman's Theater, Los Angeles.

The junior piano students of Anita G. Cavanagh recently gave a program. Also pupils of Edna Drynan Carlson gave a piano recital at the Piano Club.

E. A. T.

### SAN FRANCISCO HAS SOME NOTED SUMMER VISITORS

Auditorium Organ Recitals Resumed—Many Pupils' Recitals Mark Close of a Late Season

San Francisco, Cal., July 2.—Several famous artists will spend their summer in San Francisco. Among those who have recently arrived are Doria Fernanda, contralto, who will sing next season with the Chicago Civic Opera Company. Miss Fernanda is a native of San Francisco. During her stay Miss Fernanda will sing in the productions given by the San Francisco Opera Association, in September and early October. Rosalie Housman, American composer, is spending her well earned vacation in this city. She has lectured before leading conservatories and music schools.

#### AUDITORIUM ORGAN RECITALS RESUMED.

Under the direction of the Auditorium Committee of the Board of Supervisors, the Sunday afternoon recitals on the municipal organ have been resumed. J. Emmet Hayden announces that the summer bookings provide for the appearance of different organists every Sunday afternoon. Uda Waldrop was the first to give a recital.

#### NOTES.

Lillian Birmingham, president of the California Federation of Music Clubs, returned this week from Asheville, N. C., where she attended the biennial.

Mr. and Mrs. George Kruger, piano teachers, and Giuseppe Jollain, violin instructor, presented their pupils in recital at the Kruger studios. A well selected program had been arranged. Barbara Robb, an artist-pupil of Helen Colburn Heath's, sang two groups of songs.

Stanislaus Bem, cellist and musical director of the orchestra, will give a recital.

(Continued on page 40)

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AN APPRECIATION OF HANS HESS AS  
A TEACHER

By Marie Strasen

(Faculty member of the Wisconsin Conservatory of Music)

During an entire year before taking up work with Hans Hess I studied without instruction. I fully realized the shortcomings in my cello work, but had no definite idea how to overcome and correct them. The result was a half-hearted struggle, discouragement, and a loss of all confidence in my work. In this state of mind I came to Mr. Hess. Fully expecting to be discouraged, I was amazed to have Mr. Hess immediately express confidence in my ability to accomplish the best in cello playing. He assured me that nothing is impossible if approached in the right spirit, with patience and sincerity. This made a deep impression upon me at once and put me into a happy, susceptible state of mind.

It is a well known fact that many great artists are unable to put themselves into the place of the student and to appreciate difficulties from the student's standpoint. Mr. Hess shows complete understanding and unlimited patience in his teaching. His criticisms never fail to be constructive and are given with great kindness at all times. He impresses one that he not only has the greatest reverence and love for the art and his own work connected therewith, but that he also enjoys teaching to others the mastery of his instrument. Thus Mr. Hess never fails to inspire. These circumstances have imbued me with a new confidence and enthusiasm, which, I feel, have been outstanding features in my efforts this year.

In touching upon the work proper, a most important point is Mr. Hess' great attention and development along mental lines rather than physical. This implies many details. Every action must be planned and controlled by the mind. The principles of relaxation, the technicalities relative to bowing, position of fingers, stroke, shifting, etc., must be understood before the student tries to carry them out. Every action must mean something and the student must realize what he is trying to overcome or acquire therewith. This involves complete concentration. The student will practice slowly, not because he happens to be told to do so, but because he himself must realize that slow practice is essential and why it is essential. He will learn that quiet relaxed concentration will lead him along the road to success, not hasty, impatient work.

Now, we all know that concentration is much discussed and preached but not so easily carried out. In the necessary repetition of passages the mind will begin to lag. It is human nature to wander off mentally to this or that. Mr. Hess overcomes this evil in a most effective way, one in which I feel his individuality especially asserts itself. By methods of practice, he compels the attention of the student. He does not eliminate repetition, but varies them in so many ways that one can hardly exhaust them. While the important point to be gained is never obscured, the study at the same time develops every other phase of performance. It may take the shape of a bowing study, an exercise for sustained tone work. The same thing may become a study in rhythm and endurance (I particularly refer to methods of scale practice).

The same material may be applied as a study in spiccato, staccato or pizzicato. The student is shown how difficult passages in compositions should be isolated and perfected through these methods of practice. Thus the student is not only fascinated and kept alert during his practice, but also important points are developed hand in hand in such a way that the greatest difficulties, the mastery of which along other methods so often becomes drudgery, are overcome with ease.

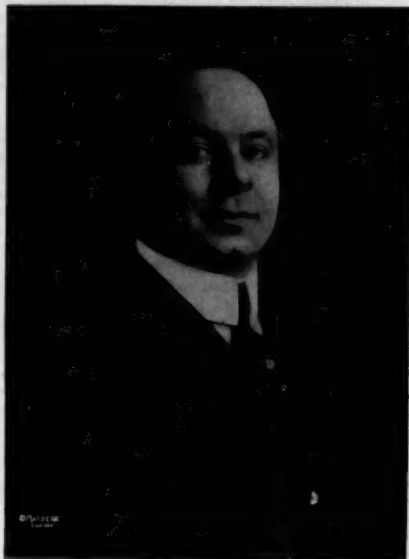
Correlated with this is the most ideal phase of Mr. Hess' work, the phase which permeates all his teaching. His love and devotion to the highest and best in the art evinces itself in beauty of tone and masterly execution at all times, be it in a wonderful concerto or a simple study of scales. He preaches and practices that nothing is so simple or insignificant that it does not call for the best that is within us. Thus Mr. Hess trains his students to listen at all times. The ear is the all important factor in judging the work. It subconsciously reports to the mind, and the mind in turn exercises proper criticism. Impressed with this, the student will strive for a more beautiful tone, will become more alert in detecting faulty shading and artistic phrasing, and will be satisfied with nothing short of perfection. Equipped with the means of expression, the imagination of the student is aroused. He is encouraged to express emotion properly, his playing will subconsciously become a matter of the heart rather than merely a matter of the brain. He will be able to imbue his playing with his own individuality rather than to express himself merely by imitation.

There is one more point upon which I wish to touch, which has helped me greatly. This refers to performing in public. In the musical field, much is said and written in connection with ways and means of gaining self-control and of holding an audience. It is an art in itself, and without doubt, difficult to acquire. Assuming that the performer is properly prepared, his or her success greatly depends upon mental attitude. As in every walk of life, our aim should be to serve, not to be served. First, to serve and honor the composer by perpetuating his creation and portraying his ideas in a truthful way and in the spirit in which they were created. Also, our aim should be to serve our fellow men and find happiness and contentment in having given

cheer through our performance to a sorrowful heart, or inspired new courage in someone dejected or disheartened, not to seek personal glory and try to impress the world with our superiority over other performers. If this spirit of service prevails in our efforts, we will eventually be able to forget ourselves and be moved to give generously to the best of our ability. We will be able to give real pleasure, and in turn, experience real pleasure in our performance.

## Daddi Students Engaged by Chicago Opera

The Chicago Civic Opera Company has engaged three of Francesco Daddi's artist-students—Margery Maxwell, Beryl Brown and Elizabeth Kern. Miss Maxwell has been re-engaged by the management of the Opera after staying out of the company one season. This will be her fifth year with the company. This young artist is looked upon as



FRANCESCO DADDI

one of the foremost young American sopranos, and recently she won a big success in the production of the prize pageant at Asheville, during the convention held under the auspices of the National Federation of Musical Clubs. At the present time Miss Maxwell is singing at Ravinia, this being her third re-engagement there.

Miss Brown has also appeared successfully in concert and recital, and several years ago was a member of the Chicago Civic Opera Company. Her re-engagement by the Chicago company did not come as a surprise as her work with Signor Daddi well warranted her re-appearance on the stage of the Auditorium, where she has filled many roles to the general satisfaction of all, and where, no doubt, new success is awaiting her this coming season.

Elizabeth Kern, also a member of the company previously, will sing more important roles this year. Under the tutelage of Sig. Daddi she has made big improvement. Her voice has taken on volume without losing any of its sweetness, and she will demonstrate her ability with the opera in the Auditorium, when that house re-opens next fall. Sig. Daddi

specializes in voice placing, and he recently told a reporter for this paper that he much prefers to get beginners than students who have already taken lessons, as it is much easier, he claims, to work with a new recruit than with one who has been started wrong. Most of his professional students began their studies with him several years ago and the results obtained speak volumes for the ability of Sig. Daddi as a vocal teacher.

## Novaes an Artist of Real Individuality

Guimar Novaes, the Brazilian pianist, received splendid press tributes everywhere she appeared on her recent long tour in the United States. In reviewing a recital she gave in San Francisco, Redfern Mason, in the San Francisco Examiner, said that "Guimar Novaes makes music that sounds like her name, music that is suave, melodious. . . . As soon as she had played the first phrase of the Gluck-Saint-Saëns Airs de Ballet the audience recognized that they were in the presence of an artist of real individuality. It was a throw-back to the pre-Lisztian cantilena. Over that lovely legato there hovered the spirit of Thalberg."

Pauline  
WATSON

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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## THE FUTURE OF MUSICAL EDUCATION IN THE PUBLIC SCHOOLS OF AMERICA

An Address Delivered by Prof. David Snedden at the 1923 Meeting of the Supervisors' National Conference

[The following paper, prepared by Professor Snedden, presents the problem of school music teaching in a very different light than that to which we are accustomed. Many supervisors will have disagreed with Dr. Snedden in his belief that music should not be taught to all children, but only to the talented few. A careful reading of the statements given will show that the primary function of music is social and therefore should be approached from that standpoint in education. This article will be concluded in the issue of July 26.—The Editor.]

What place will probably be given to music in school and other education of those future years—not too distant, we hope—when we shall have fairly adequate knowledge, instead of traditions and beliefs as to what we should teach, to whom we should teach it and how much of it constitutes optimum amounts where many other purposes must also be realized?

It is now clear that a constantly multiplying number of educators are becoming keenly concerned with problems of relative educational values. It is certain that the partisans of particular subjects—the Latinists, the mathematicians, the naturalists, the manual trainers, the vocationalists, the physical trainers, the geographers and the host of other ex-parte contenders for the unique and universal values of particular objectives—will increasingly have to make terms with the administrators, educational psychologists, educational sociologists and other policy makers who must see fields of educational objectives in the large, and who must especially take account of the boundaries of possible educational achievement for given individuals set by limitations of time and learning powers and by their social needs for distinctive forms of education.

It is also certain that not much further theorizing about curricula will be tolerated unless distinctions are made among the potentialities of several kinds of learners, and unless social needs are conceived concretely and with conscious reference to the numbers and kinds of individuals who are to contribute to them.

Too long we have allowed interminable discussion of the aims and methods of education to proceed as if on the assumption that "the child" was always a figure of uniform characteristics and potentialities. Because Latin, or algebra, or wood work, or vocal music, or nature study, was found very good for some—as a means to their personal well-being or to their social serviceableness—it has been taken for granted that it must be good for all.

Current analysis of educational values is gradually evolving certain principles of guidance. Clearer definition of ends, goals, or objectives is sought through such questions as: "For what is the subject or activity good? For whom is it good? How much is enough? And realistic rather than aspirational answers to these questions are demanded. More insistently than ever before we ask after "functionings"; does the subject as taught realize the valuable objectives alleged to control in the teaching process?

Theologians have at sundry times debated "justification (or salvation) by faith versus justification by works." Perhaps this might be restated as "justification by intentions as against justification by results." Whatever conclusions may finally be accepted in theology, it is clear that education will less and less justify any subject or method by faith, intentions, or partisan enthusiasms—it will insist on the evidence or "results" of works. "By their fruits shall ye know them."

Let it not be assumed that applications of this principle by educational policy makers will render harder the position of music in curricula—at least as contrasted with most

of the non-vocational subjects except the simpler school arts. We probably have no more certain knowledge of the educational values of nature study, industrial arts, history, graphic arts, written composition, oral reading, or "social studies" in the elementary grades than we have of music. In the secondary grades the actual values of history, literature, manual arts, foreign language, and science are just as indeterminate and confused as are those of music.

Another principle is now coming into relief, which, perhaps first sensed in the field of musical education, promises to be of general application. The valuable results of education can be classified into several kinds qualitatively. The valuable results of certain kinds of education express themselves as powers of performance or execution. The equally valuable results of certain other kinds of education manifest themselves as capacities for appreciation, making of choices, or utilization.

Experience shows that it is hard and laborious to learn to perform or execute beyond naive imitative standards; and that for most of us special talent is required if we would meet the world's higher standards. Because of these difficulties, the world puts a premium upon specialization of productive effort—universally in vocational production, and very considerably in the non-vocational fields of cultural and civic production as well.

But experience equally shows that it is not so hard to teach appreciations. In fact a large part of what should properly be called culture consists not at all of powers of performance but of capacities (or trained powers) of utilization. The cultured man, apart from his vocation, is not expected, except perhaps as respects one or two hobbies of amateur performance, to write novels, to paint pictures, to play the piano, or to conduct research in science or archaeology. But he is expected to know and to care for good novels, good pictures, good piano playing, and the finding of good research in science and history—or for at least one or two of these.

To the friends of music the present dynamic tendencies in the whole field of education constitute at once a series of challenges and a series of opportunities. Heretofore public interest in the acceptance, support, extension and elevating of musical education has been enlisted and maintained almost wholly on faiths—and only slightly analyzed or defined faiths at that.

We might as well admit that, as regards the values of musical attainment of any particular kinds as objectives of education, we possess almost no reliable knowledge—that is, knowledge of an objective and co-operatively sustained kind. We possess subjective beliefs, prepossessions, hobbies, sentiments, and even passions without number. Everyone from artist to crass Philistine has his "opinions"—commonly only prejudices—about music in schools. But of dispassionate knowledge sufficient to guide makers and administrators of curricula for our several varieties of schools we have substantially none at all. However, as previously stated, the same situation now confronts the devotees of nearly all other subjects of study customary or proposed for pupils beyond the primary grades.

To substitute tangible evidence for faiths as to the values of the aesthetic arts in education is going to prove a difficult undertaking. The educational values of spelling, handwriting, and utilizers' arithmetic can now be objectively measured with some degree of precision. The values of several forms of vocational education are obviously capable of being given relative objective tangibility. There is every probability that within the next five years we shall have reached considerable degrees of objective certitude as to

the educational values of the modern languages and secondary school mathematics.

But in the fields where appreciations and ideals should count for much—we can think of them as the more spiritual regions of education, and these clearly include the aesthetic arts—many difficulties will be encountered, though it is now certain that modern psychology and sociology will find ways of surmounting them.

In the meantime it will prove highly profitable to prosecute studies of these values as far as practicable through the use of descriptive, analytical and comparative studies of our subjective reactions, using for this purpose as wide ranges of experience and critical valuations as we can get.

Let us always keep clearly in mind that the real problems to be considered are those of relative values. If no time were required for any other educational purpose, doubtless it would be well worth the time and effort to teach all children to read musical notation, to sing well in chorus, to play instruments, and to be as appreciative of the most superior forms of music rendered by others as, according to their natures, we could make them.

But these are days of "over-crowded" curricula. There is no school from the kindergarten to the liberal arts college that does not find at hand far more useful work to do than the abilities and time of its learners and the facilities of the schools make practicable to accomplish.

Under the conditions vital questions regarding the place and extent of music in our several curricula to be faced by policy-makers include these:

1. Is it important, in view of all other needs to be met, that in the grades, we spend time in trying to teach all children to read musical notation?

2. Or should we rather look upon any considerable mastery of musical notation as something which, like a foreign language, should be reserved for those of exceptional talent and so situated that they are likely so to persist in their interests and carry on their studies that eventually they will become strong amateurs or professional in performance?

3. Should we in schools of all grades make much of imitative singing, even to the extent of compelling reluctant pupils to participate in chorus singing, or should we leave such participation largely to the option of parent and pupils?

4. Should we expend considerable time, financial resources, and trained leadership in trying to make the largest practicable numbers of young people care eagerly for artistically superior music?

5. To what extent is it practicable and desirable to use music during school life as a purposive means towards certain ends of known value, physiologically, recreatively, morally, religiously, or patriotically?

6. Should our public schools enter actively and with fairly extensive resources into the work of preparing pupils of manifest talent and willingness to work hard in these directions for several fields of superior amateur and professional performance—vocal, orchestral, etc.?

Back of all educational values or objectives of worth are social values or worths. Schools are primarily agencies designed economically to transmit to rising generations qualities of appreciation, skill, knowledge, ideal, and aspiration that previous generations have found generally desirable.

What are the values of music to twentieth century civilizations such as that of the United States? What are the values now realized through the transmitting processes that have been functional during the last hundred years, and what are the known or probable values to be realized through the better transmissions and possibly creations which more adequate schooling in music might give?

But to talk of the "values of music" in general is to fall into the ruts of "aspirational hokum." No one can deny that substantially all Americans, without exception of sex, age, color, literate condition, or economic station, now care for and seek after music—of some kinds. No one can contend that certain kinds of music are not now the usual accompaniments of convivialities that spell the degeneration of many of the finer sensibilities and habits. Equally, all

\*Music, like literature, and other aesthetic arts, may be "good" and "bad" by artistic standards, or "good" and "bad" in terms of moral effects. To avoid confusion in this paper the terms "superior" and "inferior" will be used to distinguish artistic qualities, whilst the words "elevating" and "demoralizing" will be used to distinguish moral effects. The words "imitative music" will be used to denote singing abilities acquired by ear, without use of written notation.

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must elevate us in worship, or inspire us for the sacrifices of war, or give us solace in heartbreaking grief.

We do not have to teach American children in our schools to care for music any more than we have to teach them to care for candy or the movies. But schools may have large responsibilities in teaching them to care for the right kinds either as appreciators only or as performers likewise. But what are these kinds? And how do we know that they are potentially valuable to all or some individuals personally, or through them to their societies?

In order to clear the ground for consideration of certain basic problems of the social values of music, these preliminary theses are submitted as expressing findings upon which a large majority of well-informed persons can readily agree:

1. Almost all Americans, as well as other peoples, are spontaneously interested in hearing, and are warmly appreciative of, music of one kind or another.

2. Variable numbers of persons among different peoples, naturally, or as a result of unforced environmental influences, find keen delight in certain kinds of music that require superior abilities to compose and to execute.

3. Relatively few Americans, at least as contrasted with the peoples of certain foreign countries, are, however, spontaneously interested in what artists designate as good or superior music.

4. Under properly directed control of environment and of training probably considerable proportions of all persons are capable of being educated to care for superior or artistically "good music"—if the effort seems worth while.

5. Not many adult Americans are interested in the imitative expression of music, in the sense that they are eager to join in co-operative singing.

6. Music has always been widely used by individuals and by groups as a means of diversion, perhaps better described as aesthetic recreation. This use probably increases greatly among classes having relatively large amounts of leisure. It is not clear as to how far the values of such "aesthetic recreation" are dependent upon the artistic qualities of the music most sought after.

7. Music of certain kinds has long been used as a means of intensifying fellowship or convivial companionship. This function is closely related to that of diversion, and here again we are ignorant of the relations between the artistic qualities of the music used and the worth of the resulting fellowship—except where morally bad music contributes to demoralizations.

8. The most general function of the numerous kinds of music used in America seems to be the diversion or recreation of workers resting from specialized labors.

9. To a constantly increasing extent we seem to be turning the production of music over to commercial agencies—meaning thereby, persons and other agencies primarily devoting themselves to the production, directly or indirectly, of music and its various aids.

10. The commercialization of music probably acts as a damper upon high grade amateur execution of either instrumental or vocal music.

11. Music of appropriate kinds has long been used by social groups, from manual workers and woodworkers, to congregations and armies, as a means of inspiring with certain superior forms of sentiment or emotion, and so as a means of producing higher approved forms of concerted effort in lovemaking, solacing, toiling, worshipping, or fighting. But it is not in evidence that such uses are relatively as significant or important as they once were.

12. The elevating, refining, enriching, or uplifting functions of music seem to be less rather than more, regarded and sought after in present-day American life, except in times of unusual emotional excitement.

(To be continued)

### Cantor Rosenblatt Compared to Heifetz

The Jewish Chronicle of London writes about Cantor Rosenblatt's recital in London: "The enthusiasm—the rapturous enthusiasm—with which Cantor Rosenblatt was received at the Queen's Hall when he gave a recital on Tuesday night was amply deserved. Cantor Rosenblatt has not merely a magnificent, but a remarkable voice. He is able to 'play gymnastics' with it, as Heifetz 'plays gymnastics' with the fiddle. He ascends from baritone to tenor, and from tenor to falsetto, without a break, and as if the immense range was his natural voice. On Tuesday he sang Hebrew, Yiddish, Italian, Russian and English songs, and not the least taking of his renderings was the sweet ballad in English called Duna."

Cantor Rosenblatt is touring England in concert and is scheduled for appearances in Holland, Czechoslovakia and Italy, making in all thirty appearances in less than three months. The cantor is due back again in the States the latter part of August.

### Organist-Tenor Features Mana-Zucca Songs

James Alderson, the organist and tenor, who gives daily concerts at the Grove Park Inn, Asheville, N. C., on one of the finest organs ever built, has been programming Mana-Zucca's compositions with much success. Last week he played and sang Song of My Heart and Ah Love, Will You Remember? These he will feature throughout the season.

### Hayden Popular in Pennsylvania

Ethyl Hayden, who returns to Detroit next season, this time as soloist with the Detroit Symphony Orchestra, will be heard in a New York recital early in November. Miss Hayden will open her second season with a recital in Washington, Pa. Other dates in New Castle, Uniontown, Franklin and Sunbury are further proofs of Miss Hayden's popularity in this State.

### Wellerson "the Paganini of the Cello"

Little Mildred Wellerson, despite her tender age, has been before the public many years. From earliest childhood she surprised even distinguished musicians not only by her phenomenal technique and big tone, but also by her inborn musicianship. In Berlin she is called "The Paganini of the cello," as well as "devil" and "music phenomenon." One critic says: "Above all, she is a real artist and not simply a Wunderkind."

## G. M. CURCI

### BUFFALO NOTES

Buffalo, N. Y., July 18.—Harriet Welch Spire gave a highly interesting informal recital in her residence-studio, at which the following pupils participated: Albulia Green, Mrs. Lee Miller, Mildred Simons, Ruth Kreinheder, Myrna Mills, Margaret Mayer, Elvira Ruppel, Louise Smith, Irene Breck, Esther Krueger, Anita Ruppel, Edna Zahm, Emily Linner, Karl Loos, Melville Avery and Gertrude Burau. Ethyl McMullen and Albulia Green were accompanists. When all acquitted themselves so creditably and displayed so unmistakably their teacher's excellent training it would be difficult to discriminate.

Some of Robert H. Fountain's vocal pupils presented a studio recital June 26 with Olga Frings-Severina, cellist, and Bessie Pratt Fountain, pianist, assisting. An audience that filled his studio was highly appreciative of the excellence of the program presented by Amelia Moody, Edith MacDowell Palmer (artist pupil from Niagara Falls), Katherine Conley, Mrs. C. N. Estabrook, Arthur Dahlstrow, L. W. Edwards and Irene Hassel. Mr. Fountain's earnest work as director of the Delaware Avenue Baptist Church choir, as baritone soloist and teacher of large classes (both in Buffalo and the Falls) is too well known to need further comment.

At the Coterie Musicale under the direction of Mrs. Edward Zahm, held at the residence of Mrs. Frank Winch, the participants were Dorothy Seidenberg, Emily Linner, Harriet Leurs, Golde Lewis, Helen Maillard, Albulia Green, Elvira Ruppel, Edna Zahm, Beth Bowman, Ethyl McMullen and Melville Avery. All donated their talent for the charity financed by the coterie.

Helen Miller is substituting soprano soloist at Second Church of Christ Scientist.

Bessie Pratt Fountain is substituting organist at Westminster Church.

Mr. and Mrs. Frederic Warren of New York City are summing in Buffalo and are busy practicing, teaching and singing.

Mrs. John L. Eckel, successful and progressive violin teacher, is spending the summer in Chicago studying with Leopold Auer. She is also in the classes of Leon Sametini, Max Fischel and Richard Hageman, in ensemble repertory and accompanying. She writes enthusiastically of her work.

Among the teachers' and pupils' recitals the past two weeks were those by Mildred Kelling, Gladys Mashke, John Chipman, the Misses Kiefer, Gertrude Kittinger, Doris McMillan, Marguerite Davison, Mrs. Fred Rehbaum, Jr., Mrs. Valente, Mrs. Charles Warren, Mrs. W. S. G. Wright and Maud Stanley's classes.

### Minneapolis Boy Wins Auer Scholarship

Harry Katzman, a Minneapolis boy, won the \$300 Auer scholarship at the Chicago Musical College in the recent violin competition and his many friends at home are enjoying his success with him. This unusual lad is thirteen years old and was the youngest of the group of fifty which participated in the event. The scholarship entitles him to a summer of study with the famous master and reports indicate that he is making the most of this fine opportunity.

### Caryl Bense Hostess at Musicale

Caryl Bense was hostess at the first musicale of the Arthur Wilson Artists' Class on Saturday afternoon, July 7. Dorothy George, mezzo, sang a group of songs by Grieg, and William Ryder, baritone, was heard in two miscellaneous groups. Miss F. Mera was the accompanist. Both artists were received with enthusiasm by an audience in which were several professionals, also Mrs. Laura Ackley, of De Land, Fla., who is herself a vocal teacher. This musicale was the first of a series to be given by this class during the summer.

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### Irene Scharrer to Make American Debut

Next season will mark the American debut of Irene Scharrer, the English pianist, who will make a tour of the country under the management of Loudon Charlton. Miss Scharrer's several London recitals this past season have been highly successful from the viewpoint of both critical and public appreciation. Upon the occasion of her last recital, June 22, in Wigmore Hall, Miss Scharrer was heard in a program of Chopin and Schumann. Some idea of the artistic value of this artist may be gained from a reading of the following excerpts:

Irene Scharrer has used an extraordinary technique to fashion a style which in its sheer mastery over its medium is remarkable, even in an age when virtuosity is the stock in trade of every concert pianist. She gave a strongly vivid interpretation of Schumann's G minor sonata, which needs the commanding hand, the compelling fingers. Her playing is a joy for its sheer exuberance and vitality. —London Morning Post.

Miss Scharrer excels in her piano and pianissimo tones, and her performance of the slow movement of Chopin's B minor sonata reached a rare level of sustained dynamic beauty. In a forte she keeps within bounds, while her rhythmic regularity, which has the right kind of flexibility, and her executive control are very evident. —London Times.

She remains one of the most graceful pianists before the public, but she does not appeal by grace alone. She strikes a deeper note emotionally. The moods of Chopin she interprets with persuasive comprehension. —London Pall Mall.

Her tone was as lovely and gentle as pianoforte tone can be. It was clear that something in the music of Chopin evokes deep and sincere emotion in Miss Scharrer. Her rare command of a wide range of soft delicacy made her performance memorable. —London Daily Telegraph.

### The Messrs. Carri at Nantucket

The Messrs. Ferdinand and Hermann Carri, directors of the New York Institute for Violin Playing, Piano and Voice Culture, are spending the summer at Nantucket Island, Mass. The season 1922-23 was an especially active one at the Institute, students from all parts of the country taking advantage of the fine instruction offered there. The Messrs. Carri will not return to New York until the latter part of September.

### John Charles Thomas Engaged for Soiree

On Sunday afternoon, June 24, John Charles Thomas was heard at a musicale at the home of Myron C. Taylor at Locust Valley, New York.

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## MUSICAL COURIER

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(Continued from page 31)

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Scharwenka, Xavier.....Switzerland  
Schelling, Ernest.....Glencoe, Ill.  
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Schmitt, E. Robert.....MacDonough, N. Y.  
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Tell, Sylvia.....Sheboygan, Wis.  
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Thomas, Edna.....Europe  
Thorne, William.....Europe  
Thursby, Emma.....Europe  
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Truette, Everett.....Greenville, Me.  
Turpin, H. B.....Victoria, B. C.

Usher, Ethel Watson.....Portland, Me.

Valeri, Delia M.....Chicago, Ill.  
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Van Emden, Harriet.....Lake Placid, N. Y.  
Vecsey, Ferenc.....Tyrol Mountains  
Vidas, Raoul.....Adirondack Mountains  
Visanska, Daniel.....Old Forge, N. Y.  
Vigna, Tecla.....Milan, Italy  
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Von Klennner, Baroness.....Point Chautauque, N. Y.

Wadler, Mayo.....Swinemunde, Germany  
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White, Bernice.....France  
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Witherspoon, Herbert.....Chicago, Ill.  
Wittgenstein, Victor.....Paris, France

Yost, Gaylord.....Fayette, Ohio

Zanelli, Renato.....South America  
Zimbalist, Efrem.....Europe

### Konecny Receives Serious and Humorous Notices

Among the many notable concerts given by Josef Konecny, the violinist, and his associate artists, Esther Luella Lash, soprano, and Margaret Gary, pianist, on their trans-continental tour this season, was the one at Ada (Okla.), where they appeared under the auspices of, and in co-operation with, the Community Choral Club. The music critic of the Ada Daily Evening News had this to say:

Ada heard and appreciated the program of the Community Choral Club and the renditions of the master artists presented under their auspices at the McSwain Theater. The selections of Konecny, Bohemian violinist, were of such rare merit as is seldom enjoyed by a city of Ada's population, and the members of the Choral Club served as a most fitting background to the rare musical treat from the world-known artist.

Konecny fulfilled the expectations held by the music lovers of Ada and extended his mastery to such a degree that his listeners heard in a trance his violin interpretations of the soul. Depending little on technique, the violinist drained his instrument of its best and gave to the audience the true interpretations of the work of masters of composition.

The solo renditions of Esther Luella Lash commanded a high note of appreciation from her audience. Her complete voice control proved a treat of special worth. Margaret Gary, pianist, proved herself delightfully capable as an accompanist to the great artists, as well as a master in her own solo number—the Hungarian rhapsody of Liszt.

The humorist of the same paper, in his own particular column, entitled Main Street, had this opinion to voice.

Launched by the Community Choral Club in opposition to the local barbers' union, Josef Konecny, the Bohemian violinist, came to our city. Everybody expected to see him climb over the piano and rip the strings from his violin, but not so. The artist was so gentle in his treatment that not a lock of hair strayed from its place.

Esther Luella Lash, soprano, brought the anxiety of the audience to a high pitch when she carried a note to a high Z and then persistently clung to it. Intermittent sighs of relief were broadcast when she descended to a more comfortable key.

### Zuro Makes Inspection Tour

Josiah Zuro, the conductor, made a flying tour of inspection of the open air opera companies now in season. He spent a day at Ravinia, one day in St. Louis, and the same amount of time in Cincinnati. He was enthusiastic over the fine work being accomplished with these open air opera companies and he emphasized particularly the splendid co-operation back of the Municipal Opera of St. Louis. The attendance was exceptionally good, even capacity on the nights he attended, and the performances were as splendid as one could possibly hope for. Even with the short time Mr. Zuro had in which to visit each of these opera organizations, he has returned with an unusual amount of accurate information, which shows that these companies are progressing and at what artistic standards they have arrived.

There are few musicians in New York, if any, who are busier than Josiah Zuro. While Hugo Riesenfeld,

managing director of the Rivoli, Rialto and Criterion theaters, was in Europe for a short vacation, Mr. Zuro had complete charge of the three theaters. For the past months he has been conducting at the Criterion, beside his usual duties of arranging presentations at the Rivoli and Rialto. Last September Mr. Zuro gave two weeks of opera at the Academy of Music in Brooklyn, and he announced some time ago that he would again offer opera at popular prices in Brooklyn. Evidently his plans are not entirely arranged, but a detailed account will appear in the MUSICAL COURIER regarding his plans as soon as they are known.

### De Horvath an Individual Pianist

It is a rare thing for a newspaper critic to congratulate a piano company on its choice of an artist, and yet this happened in Arkadelphia, Ark., in connection with Cecile de Horvath's recital at Henderson-Brown College, March 20. The critic of the Sifting-Herald said that she had the "divine spark" and his notice read as follows:

Truly one of the most delightful concerts ever heard at Henderson-Brown College was given by Cecile de Horvath, famous American pianist. One cannot recall an occasion when an artist more thoroughly captivated an audience. Even after the last magnificent number, the audience remained seated and recalled the young artist again and again, for which she played several delightful encores.

There was much amazement that so diminutive a figure as Mme. de Horvath could have the power and the strength commensurate with the taxing demands of the program. Mme. de Horvath is an artist whose soul has been touched by the divine spark. Surely no more beautiful tone was ever heard. It sang, it rippled, it sighed and it sobbed. It was as a violin, or a human voice in its appeal and plaintiveness. The Baldwin Piano Company showed marked wisdom in selecting such an artist to reveal the possibilities and the beautiful quality of tone in their piano.

Mme. de Horvath's program was unusually interesting and well chosen. It was not one of the hackneyed type. The artist made an indelible impression on her audience and she well deserves to rank as one of the distinguished and exceedingly individual pianists of the day.

### Cadman Selections Extensively Used

There is no doubt that Cadman's Spring Song of the Robin Woman enjoys particularly good success here in the East. It seems to be popular with audiences and soloists alike. Just recently the number was programmed at one of Herbert Witherspoon's pupils' recitals and also artist pupils of the studio of A. Y. Cornell have used it. Constance Eberhart included it on her program at a concert with William Eban, cellist, at Forest Hills Inn.

Selections from the opera, Shanewis, are also included in many recitals. Nelle Richmond Eberhart was the guest of the Chiropean, held in the Pouch Gallery, Brooklyn, on its Music and Drama Day, where she presented a review of the opera. Again at Park Ridge, N. J., she gave the opera-logue which was illustrated by Constance Eberhart, who sang the Lament from the second act and the Canoe Song. During the commencement exercises at the Perth Amboy Hospital, Helen Greycy, soprano, sang Amy's Song.

### Boris Levenson Vacationing

Boris Levenson, the Russian composer, is enjoying his vacation in rest and recreation at Brighton Beach, L. I. He anticipates giving another concert in New York in November, at which several of his new compositions will be featured.

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## RAVINIA OPERA

(Continued from page 5)

Ina Bourskaya was the Amneris, a part in which she, too, has been heard frequently, and in which she has won many admirers. Danise was the Amonasro, in which part he scored another huge success. Virgilio Lazzari was a dignified Ramfis and Louis D'Angelo was a phlegmatic King, who does not seem a bit surprised when the messenger (a part well taken by Paltrinieri) informs him that the Ethiopians have revolted. As a matter of fact, D'Angelo knew in advance what the messenger would tell him and his action were in accordance with that state of mind. Papi conducted.

## CAVALLERIA RUSTICANA AND NAVARRAISE, JULY 12.

The popular double bill heard the previous week was repeated with a cast somewhat different. Giacomo Lauri-Volpi made a big hit as Turridu. All the critics who were present when the opera was given and who reviewed it for their papers were lavish in praise, and when two musicians met the following day the question asked was: "Did you hear Lauri-Volpi as Turridu?" and if the answer was negative, he was urged to go to the next performance, as otherwise he would miss one of the big events during the Ravinia season. The Alfio of Ballester, too, was highly commended and the Santuzza of Florence Easton was proclaimed one of her big achievements.

In La Navarraise, Ina Bourskaya, who had essayed for the first time in her young career the role of Anita the previous week so well as to presage many successful reappearances in it, was, according to report, excellent at the second performance. The popular young tenor, Armand Tokatyan, sang the role of Araquil in a manner all to his credit. From the same source of information it was learned that Tokatyan voiced the role with beautiful tone and great dramatic intensity, and histrionically he also made a fine impression. His success was complete. Papi conducted Cavalleria and Hasselmans the last named opera.

## LAKME, JULY 13.

Leo Delibes' melodious and atmospheric opera had its first performance this season at Ravinia before a very large and enthusiastic audience. As stated often in these columns, it is the duty of a reporter to relate how a performance is rendered and not how he would like to have it reviewed. Thus, qualities as well as shortcomings of a performance must be mentioned in an unbiased report. To boost good or bad irrespectively seems unfair and surely not uplifting. President Eckstein likes the truth to be written and in this he is right, as the singers as well as conductors, choristers and orchestramen are well able to correct mistakes when they are pointed out to them, so that then they feel confident that when they are praised it is solely due to merit. All this being said, it may be added that the first act of Lakme was not all that could be desired, but afterwards the performance had a smooth sailing. Mr. Hasselmans, who conducted the opera, directed his orchestra beautifully after the first act, but certainly the first episode was marred by many errors emanating from the orchestra pit and due in a large measure to the conductor. It would take too much space to cite all the mistakes, and it might also appear pedantic.

Schipa is the ideal tenor for such roles as Gerald, which

he voiced gloriously and acted with great refinement. From his first utterance to his last he was at his very best, singing with much ease and pouring out golden tones, one more beautiful than the other. Schipa must have devoted quite a few hours to studying the role, since he first learned it two seasons ago, for though his Gerald at the Auditorium has always been admired, the one he presented to Ravinia was a marked improvement. His success was emphatic and it could not have been otherwise.

Graziella Pareto appeared in the title part. Together with Marion Telva, who appeared as Mallika, she sang the first act duet as it has seldom been rendered, with great opulence of tone, perfect emission and absolute pitch. The Pourquois aria was not given with the naivete demanded and Pareto had to wait until the second act to gain fully the admiration of her listeners. Biding her time until her great opportunity arose, she surprised her most sanguine admirers by the manner in which she rendered the Bell Song. Really, a paragraph could be written to sing Pareto's praise, but suffice it to say that she sang the number with such limpidity of tone, such agility and accuracy that she completely electrified the audience, which, spell-bound during her singing of the song, reacted to her in such manner as to stop the performance altogether for many minutes. Pareto generally loves to remain in the picture and bow only when necessity demands, but on this occasion she had to acknowledge the demonstration, which, as a matter of fact, had all the dimensions of a unique ovation and only when she finally shook her head from side to side to indicate that an encore was out of the question, was the public willing to allow the performance to proceed. Pareto had waited for her chance and she had won. Her triumph in Lakme will add much to her popularity and her already big drawing power on the box office at Ravinia.

Desire Defrere was an elegant and well voiced Frederic. Marion Telva, whose voice blended beautifully with Pareto's in the duet of the first act already referred to, disclosed anew her glorious organ to best advantage and she was one hundred per cent. efficient. Leon Rothier has modified somewhat his Nilakantha, until today it could not be improved upon. He, too, was much feted, especially after the stanzas of the second act, which were rewarded with salvos of plaudits. Philene Falco probably does not find the part of Mrs. Benson to her liking. She missed altogether the funny note that could be found in a different rendition of the part. Bessie Morton had little to do as Rose but did it well.

Margery Maxwell was Helen—a small role, to be sure, but to which she gave prominence. She dressed it well and showed once more that in matters of chic, American women lead the world. Paltrinieri made much of Hadji, another small role made conspicuous by a conscientious artist. His make-up was capital. The stage pictures, built by Armando Agnini, deserve praise, likewise his grouping of the chorus and handling of all his resources.

RENE DEVRIES.

## Martin Pupil Wins Contest

George Kirk, baritone of Pittsburgh, Pa., artist-pupil of Mrs. James Stephen Martin, won the Lilla Grace Ganapol prize for men of \$100, given by Mrs. Charles A. MacDonald, of Canton, Ohio, in the voice contest of the Fifth



GEORGE KIRK

Biennial National Contest for Young Professional Musicians. The finals were held during the meetings of the Thirteenth Biennial Convention of the National Federation of Music Clubs, at Asheville, N. C., June 9-17, 1923. The purposes of the contests are:

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c.—To give opportunity and publicity to the most talented young musicians of America and to aid them upon a professional career.

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Sixty-four winners from sixteen districts representing every State in the Union were at the Asheville convention.

An elimination contest was held Saturday, June 9, and the three from each class (violin, piano and voice) holding the highest averages given by five judges entered the finals on Monday, June 11.

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## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory—Free scholarships. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory—Free and partial scholarships. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Ithaca Conservatory of Music—About one hundred free and partial scholarships, including one free master scholarship under Cesar Thomson. Ithaca Conservatory of Music, Ithaca, N. Y.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Otokar Sevcik—One violin scholarship for his New York class, beginning September 1. Otokar Bartik, Metropolitan Opera House Bldg., 1425 Broadway, New York.

Alabama State Federation of Music Clubs (details in May 3 issue).—Twenty-eight scholarships in prominent schools throughout the country and with noted private teachers offered to worthy talent in the State of Alabama. Mrs. W. L. Davids, Troy, Ala.

The Society for the Publication of American (Chamber) Music.—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Theodor Bohlmann School of Music—Contest for annual scholarship given by Mr. Bohlmann held September 19. Executive Director, Mrs. Jason Walker, 1156 Union avenue, Memphis, Tenn.

Mana-Zucca—Scholarship in piano and one in song coaching for next season at Miami Conservatory of Music. Bertha Foster, director, Miami Conservatory of Music, Miami, Fla.

Buffalo Conservatory of Music—Free and partial scholarships in advanced grades. Buffalo Conservatory of Music, 255 Norwood avenue, Buffalo, N. Y.

A. De Smit (details in issue May 31)—500 and 300 francs for a number of compositions of a lighter sort. Competition closes November 1. A. De Smit, 187 Faubourg Poissonniere, Paris, France.

Madrigal Club (details in issue June 7)—\$100 for the best setting of G. Wither's poem "What Care I? Setting must be in madrigal form for chorus of mixed voices a cappella. Competition ends September 15. D. A. Clippinger, 617 Kimball Building, Chicago, Ill.

Mr. and Mrs. Philip Berolzheimer—Four free scholarships at the Guilman Organ School. Examinations held October 5 at 10 a. m. Dr. William C. Carl, director Guilman Organ School, 17 East 11th street, New York City.

Norfleet Trio (details in issue July 5)—Free concert by Norfleet Trio for essay on Chamber Music. Contest open to any Federated Junior, Juvenile or Junior Artist Club in the United States. Manuscripts will be received up to August 15. Contest Committee, National Bureau for Advancement of Music, 105 West Fortieth Street, New York City.

The North Shore Festival Association (details in issue July 12)—\$1,000 to composer of the United States for orchestral composition. Competition ends January 1. Carl D. Kinsey, Business Manager, 624 South Michigan avenue, Chicago, Ill.

Elizabeth Kelso Patterson School of Singing—Two scholarships for the school year from September 15, 1923, to June 1, 1924. Elizabeth Kelso Patterson, 257 West 104th street, New York City.

## Werrenrath Having Busy Summer

Reinald Werrenrath, who has been having an unusually busy summer of concerts, has been engaged for a recital by the Lakeside Association at Lakeside, Ohio, on August 9.

## MUSICAL COMEDY, DRAMA AND MOTION PICTURES

The past week has been exceedingly quiet. Nothing new coming in and most of the dramatic and musical productions entering in for rather a substantial run during the summer. This week offers two new productions—Fashions of 1924, a revue, beginning at the Lyceum, and Thursday night of this week George M. Cohan's new play by Vincent Lawrence, Two Fellows and a Girl. There is very little for the immediate future, but the first week in August promises the usual deluge of good, bad and indifferent offerings.

### THE RIALTO.

A selection from Two Little Girls in Blue was chosen for the overture at the Rialto last week, and at the performance the writer attended the music was played, under the direction of Joseph Littau, rhythmically and with a fine swing. There was plenty of pep in Riesenfeld's Classical Jazz, and the colored lights playing on the orchestra made the number especially effective.

Charming Helen Sherman, soprano, sang in costume an aria from The Barber of Seville, and as usual was given an enthusiastic reception. Miss Sherman is a sterling young artist and undoubtedly has operatic possibilities. The management of the Rivali and Rialto is to be congratulated upon presenting artists of her calibre at their theaters.

A novelty was Walter Donaldson's By the Babbling Brook, with Alexander D. Richardson at the organ. The words of the song were flashed upon one half of the screen and the other was devoted to illustrations in motion pictures. The organ was the "soloist," and in truth it literally "sang" the song and its "diction" was excellent. This of course will be more clearly understood by those who visited the Rialto last week.

There was a treat in store for golf enthusiasts, for Golf, As Played by Gene Sarazen, was one of the films on the program. The men, particularly, appeared thoroughly to enjoy this motion picture, some of them sitting forward in their seats so as not to miss a single stroke. The feature picture was Children of Jazz, not to be ranked among the best films shown at this theater within recent months. To add to the jazz atmosphere of the program, the picture was preceded by Marie Andre dancing Danse Jazzique. The Rialto Magazine and a Harold Lloyd revival, Get Out and Get Under, completed the bill.

### THE STRAND.

Unusually large audiences for the summer months were attracted to the Strand last week to see Sir Anthony Hope's celebrated romance, Rupert of Hentzau, in motion pictures. This is a sequel to the Prisoner of Zenda, which had such a long run on Broadway when it was first issued some months ago. Rupert of Hentzau is a super-production, is well acted, well costumed and altogether enjoyable, especially for those who have a penchant for period pictures. There is plenty of intrigue, the risk of life for love and for country, and the other things that go toward making this type of picture popular. Owing to the length of this feature film, it was necessary to deviate from the usual diversified program and present only a prelude, the Mark Strand Topical Review and a prologue to Rupert of Hentzau.

### THE CAPITOL.

Erno Rapee and his orchestra offered Capitol audiences a fine reading of selections from Wagner's Die Walküre last week, with Elsa Stralia singing Dich Theure Halle, from Tannhäuser. The Capitol Ballet Corps was likewise excellent. A novel feature was In Our Broadcasting Studio, an informal setting in which the artists of the Capitol staff sang various popular numbers. The feature picture was Success, starring Brandon Tynan. MAY JOHNSON.

## Harold Henry to Teach in Vermont During August and September

Harold Henry, who has been declared by the various European critics to be "technically on the heights," "in the front rank of virtuosi," "a virtuoso of extraordinary technical power," "a wonder virtuoso," as well as a "super-pianist," has decided to make a flying visit to the United States and will teach in Bennington, Vermont, during August and September.

Mr. Henry will arrive in this country about July 23, and will return to Europe in time for his engagements there, which begin the latter part of October. Bennington is a delightful New England town, near Albany, and convenient to the lines from the west as well as to New York. Mr. Henry's plans for his teaching include private and class lessons and at least three programs by himself during the summer term. Undoubtedly many will desire to avail themselves of Mr. Henry's visit to this country to study with him during this visit.

## Kortschak Back Home

Hugo Kortschak arrived this week on the Olympic from a short trip abroad, which took him to Graz in the Steiermark, his native town, where he went to visit his parents, whom he had not seen for ten years. He gave a recital there which, it is hardly necessary to say, was a tremendous success, many being turned away after the capacity of the hall was filled. Mr. Kortschak played the fourth Mozart concerto, Chausson's Poeme and the Lalo Symphony Espagnole, giving between the last two an American group of short works by Cecil Burleigh, Howard Brockway and Samuel Gardner. It was the first time American music had ever been heard in Graz and the impression was excellent. After leaving Graz he went to London, participating in two concerts given by Mrs. F. S. Coolidge at the American Women's Club on July 6 and 7, the programs made up of some of the prize and commissioned works of her Berkshire Festivals. On arriving here, Mr. Kortschak left at once for Pittsfield, where his summer class was awaiting him.

## European Recitals for Parish Williams

Parish Williams, the baritone, has been filling some unusually successful engagements in Europe, his press reports from Germany and Sweden being splendid. Before returning to the States the end of the year, Mr. Williams will give recitals in Italy, France and England.

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**"THE PURPLE HIGHWAY"**

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Directed by Henry Kulkar  
From the play, "Dear Me," by Luther Reed and Hale Hamilton  
Riesenfeld's Classical Jazz Famous Rialto Orchestra

## MUSIC ON THE PACIFIC SLOPE

(Continued from page 34)

chestra at the Hotel Whitcomb, is presenting many San Francisco musicians at his Sunday night concerts. One of the most recent successes at these affairs was enjoyed by Virginia Treadwell, contralto. She contributed an aria from Lucrezia Borgia (Donizetti) and one from Mignon. The orchestra played selections from Samson et Dalila (Saint-Saëns), Andante Cantabile (Tchaikowsky) and Elgar's Pomp and Circumstance.

Barbara Erkely, pianist and teacher, closed her season's activities with a pupils' recital in the Fairmont Hotel. Madame Erkely has an enviable reputation around the bay region as a teacher of young students. Next season she plans to give a series of six recitals in which individual pupils will be presented in programs of musical merit.

The San Francisco Chamber Music Society, founded by Elias M. Hecht, has returned to San Francisco from Honolulu, where it gave a series of concerts under the auspices of the Philharmonic Society. These concerts proved a brilliant triumph. At present the society is rehearsing for the forthcoming season. At its opening concert the assisting artist will be Horace Britt, former cellist of the organization and solo cellist with the San Francisco Symphony Orchestra, who at present is the cellist of the Letz Quartet. C. H. A.

## Metropolitan Artists at Torrington

Torrington Music Club, of Torrington, Conn., has engaged a course of three attractions from The Metropolitan Musical Bureau for next season as follows: Duncan Dancers, Harold Bauer and Louis Graveure.

## Edith de Lys Scores in Traviata

Edith de Lys, soprano, scored one of the greatest successes of her career at a recent performance of Traviata at the Cincinnati Zoo.



**ETHEL REA,**

the dainty little prima donna in the musical comedy, *Son Dodgers*, who has recently been featuring Victor Herbert's newest ballad, *A Kiss in the Dark*. (Photo © Underwood & Underwood)



## REVIEWS AND NEW MUSIC

## Books

(William Reeves, London)

## How to Listen to Good Music

By K. Broadley Greene

This is another attempt to sugar-coat the music pill for the ignorant patient. It is not much different from a good many other books of its kind. Mr. Greene has attempted to be brief and concise and has succeeded rather too well perhaps. The book is crowded with facts, sententiously set forth and rather difficult to digest at one meal, there are so many of them. One of the most interesting things in the book is the dedication: "To artists of the past and present, who have made my musical life possible." The interest lies in trying to guess just what Mr. Greene means by this mystic sentence.

There are nine chapters, beginning with The Symphony and ending with Russian Opera. In the chapter called the Orchestral Program Music Concert appears the following: "In this (Ase's Death, from the Peer Gynt suite) we certainly hear the sobbing of the peasant woman's friends and the steady foot tread of the funeral procession." Do we indeed? We do not—nor do we believe that Grieg ever heard anything of the sort. The only thing the sentence quoted proves is, that Mr. Greene never saw Ibsen's play.

H. O. O.

(Kegan Paul, Trench, Trubner &amp; Co., Ltd., London—E. P. Dutton, N. Y.)

## Musical Competition Festivals

By Ernest Fowles

This book is the work of an adjudicator in piano playing at London and other musical competition festivals. It is well written and filled with original ideas based upon a very wide knowledge of the subject and of music in general, as well as of teaching and the psychology of the child mind, and the competition problem in general. But it can hardly be said that it would be likely to prove of general interest to American readers, in view of the fact that we have in this country very little that corresponds in any way with these competition festivals as they are held in England. It might be well for their adoption, but the fact remains that they are not yet with us.

The book, however, should be in the hands of those who are in charge of such small competitions as we do have, public examinations, student recitals, and the like. It is an important contribution to the subject, and will suggest new angles on this old subject that are worthy of attention.

(National Bureau for the Advancement of Music, New York.)

## History and Outlook of the Junior Department of the National Federation of Music Clubs

By Mrs. William John Hall, National Junior Club Chairman

This is in every way a remarkable book. The publication is a piece of fine art; the writing is clear, terse, to the point; it is the work of an expert and an enthusiast, who knows all about her subject, and who knows what people want to know, the sort of information that counts, the sort that will inspire.

For this book is, and is probably intended to be, an inspiration. On the principle that nothing succeeds like success, Mrs. Hall has set forth her successes in such a way that the reader sees them at a glance without giving much time to it—few people have any time for anything nowadays—and must receive therefrom the feeling that it will be well to get in line, to be "in with the swim."

There are many in this swim. A map on page four shows the United States in miniature with black dots for clubs, and those black dots are thick, so thick that in many places they seem to touch each other. There are also several pictures of the children who do things at these various clubs, things in some way associated with music, though it may be only the Toy Symphony Orchestra. An appended note says that the players are all under the age of ten and that "these baby orchestras develop a remarkable appreciation of rhythm, order and character of tone."

Mrs. Hall's history gives a complete list of the federated junior clubs and their activities, and offers a picture of

which we should all be proud. Congratulations as well as thanks are due to Mrs. Hall and her associates for the



MRS. WILLIAM JOHN HALL

work they are accomplishing towards making America a truly musical nation in the broadest sense of the word.

## Music

(Bote and Bock, Berlin)

## Sonata for Violin and Piano

By Paul Graener

Paul Graener is comparatively little known in the international world of music, though his compositions entitle him to serious consideration. Born in Berlin, fifty-one years ago, he spent many years as an opera conductor, later turned to teaching and was for some time professor at the Royal Academy of Music in London. Later Graener became director of the Salzburg Mozarteum and a few years ago he was called to the Leipzig conservatory as professor of composition, successor of Max Reger.

His music does not appeal to those craving for the sensational, but it offers much of interest for pure design, as classic outlines and good workmanship. Graener's sonata for violin and piano, op. 56, makes a somewhat rhapsodical impression at the first hearing. Close inspection shows intricate thematic development out of one principal motive varied so as to suit different moods. A melodious intermezzo in the form of variations will captivate immediately. The two other movements are balladesque in character. Of medium degree of difficulty.

## String Quartet Op. 54

By Paul Graener

This string quartet is similar in style. Concise in form, a certain modesty and reticence of expression, it might also be called a "quartetino" in the same sense in which the sonatina differs from the sonata. Its three movements are finally formed, but hardly ever exciting or strongly impulsive.

## Orchestral Variations, Op. 55

By Paul Graener

These Variations on a Russian Folksong, for orchestra, had their initial performance last winter in one of the Leipzig Gewandhaus concerts. The piano arrangement of this score, by Georg Graener, makes this work easily accessible to pianists. They are a fine set of ten variations in style midway between Brahms and Reger, adding, however, something spiritual which distinguishes Graener's individuality, with a remarkable ability for making complicated things appear clear and simple.

## Rhapsody for Contralto, String Quartet and Piano, Op. 53

By Paul Graener

These are broader in style, more sustained in character than most of Graener's compositions, more nearly a symphonic fantasy. The composition hardly aims at modern harmonic effects, restricting itself instead to the Brahmsian world of sound. In melodic beauty it is impressive, and well written for the voice.

## Three Piano Pieces

By Paul Graener

Three piano pieces, op. 58, entitled Wilhelm Raabe Musik, will hardly appeal to American musicians. They were in-

tended as homage to the German humorist, Wilhelm Raabe. The peculiarly German humor of Raabe's novels can hardly be translated into another language, and correspondingly Graener's music, imbued with this fantastic humor, is not easily intelligible. Romance, op. 59, No. 1, for piano, will win favor much more easily.

## Violin Concerto, Op. 88

By Arnold Mendelssohn

Arnold Mendelssohn, the well known Darmstadt musician, has acquired a reputation in Germany as a writer of songs. His attempt in a large instrumental form, however, seems somewhat disappointing. His new violin concerto shows skill, no doubt, and it will be pleasing to those who are satisfied with somewhat old-fashioned music. The solo part is well written, but brings out the possibilities of the instrument only in a limited degree.

H. L.

(Clayton F. Summy Co., Chicago.)

## Brown, A Reassurance and A Little Gentleman (Three Readings to Music)

By Mary Wyman Williams

There is always a demand for clever readings to music, and this composer can be counted upon to furnish those needs. This branch of the musical art is much more difficult than most of us are led to believe, and when one is clever at this sort of thing her audiences always clamor for more. Mrs. Williams' music is something more than a few harmonic chords; they not only supply a background for the spoken words but also in themselves are melodious songs. In Brown she appeals to all women who build castles in the air, and weave romance about their husbands who to the world never quite arrive at the big things. A Reassurance is a tiny dialect number, with the logic, "Laugh. Don't be afraid!" The third is a "kiddie" number. All are good.

(Ascherberg, Hopwood &amp; Crew, Ltd., London; Chappell-Harms, Inc., New York Agents.)

## Hills of the Homeland

By Marjorie Meade

A ballad of the homeland, with all of the memories that race through the mind of him who is far away, and thoughts of a love found in the same land. Written for the low voice in D and F. For the cinema and popular ballad concerts.

## If I Should Call

By H. M. Tennent

A song very easy to sing and play. The usual heart interest that such numbers as the title would indicate, always have. Also written for the low voice. In C and D.

(Chappell &amp; Co., Ltd., London and New York.)

## Alanna and the Cobbler

By Hermann Lohr

Two characteristic songs by a well-known composer who generally creates mighty good music. These are about the average and a student cannot make a mistake when in search for numbers of the lighter vein. Alanna is a simple love song, while The Cobbler is philosophical. Both are for the male voice.

## ADVANCED STUDY FOR PIANO

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CONCERTO IN A MINOR, FOR PIANO AND ORCHESTRA. A new edition of this well-known selection by Edvard Grieg. Edited by Bertha Feiring Tapper. The orchestral part is so arranged that it can be played by a second piano. A standard Ditson edition.

(Elkin &amp; Co., London.)

FROM TUDOR TIMES. A suite for the piano, by H. Scott-Baker. There are three selections in the one volume—Maggiolata, Galliard and Aylesbury Fair. All are interesting and with sufficient variety to be played in a group.

(Composers' Music Corp., New York.)

LES POEMES A SCRIBIN. By Koscak Yamada, the Japanese composer. These two short poems for the piano have been handsomely published in an art edition suitable as a gift to any musician who appreciates attractively presented selections. So much for the outward

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appearance. No. 1, Poeme Nocturne, Passione No. 2, Une Nuit Inoubliable a Moscou—these are the titles. Fantastic and at the same time showing sound musicianship. Suitable as a novelty and to add variety to the recital program.

(G. Schirmer, Inc., New York.)

**IN THE NIGHT.** A love poem for the piano, by Ernest Bloch. A recital number which contains much to please advanced students. There are a few phrases with minor technical difficulties, but in overcoming them the pianist will have mastered a most effective selection.

### TEACHING MATERIAL TO FOURTH GRADE

Piano

(G. Schirmer, Inc., New York.)

**SPANISH GYPSY DANCE.** By Dent Mowrey. A selection full of color with good rhythm, which will add to the student's repertory. Quite different from the usual style of Gypsy music. Fourth grade.

(Oliver Ditson Co., Boston.)

**CHARMIAN.** Petit Air De Ballet, by Arthur Cleveland Morse. Quaint selection, almost classic in construction, with its simple melody and without any striving for difficult effects. Very good for fourth grade student's recital.

**TWO EASY PIANO PIECES.** Back Home and Going to Town. By J. Frank Russell. The first is a tiny waltz for second grade study, and the second one will fit in nicely for first and second grade work in conjunction with early scale exercises.

**ELVES.** By Gustave Lazarus. Third grade study in broken chords and the arpeggio. Not only is this helpful in technic, but it also makes an effective piece for the class musicales.

**LILACS.** A novelette by Arthur Traves Granfield. A work in chords and thirds. A change of key adds to the variety of the melody. For third grade.

**SPRINGTIME.** Another third grade piece by the same composer, Arthur Traves Granfield. Brilliant in style with a waltz rhythm. Change of key also in this one which young students like.

(Arthur P. Schmidt Co., Boston.)

**SEVEN NEW OCTAVE STUDIES.** A sequel to 18 Melodious Octave Studies, by George Eggeling. All teachers realize the importance of a thorough grounding in this all-important branch of technic, so this volume of daily practice of these exercises cannot fail to bring the desired results. The composer has given very careful thought to this work and has not only formulated seven splendid studies, but has also so varied them that they become effective selections, thereby taking away the grind of the usual work of this type. Highly recommended to the teacher.

**SIGHT, TOUCH AND HEARING.** A system of Foundational Teaching of the Piano, by George Folsom Granberry. Part III, belonging to a series of four books. This one begins with chapter 21. Those teachers who are familiar with the former books know that each chapter contains a picture of some renowned musician, and a rather complete biography. There are numerous questions for the pupil relative to a given subject, with both oral and written exercises. There are also short selections of standard

compositions for memorizing. Each subject is developed through the three branches—Sight, Touch and Hearing. The last exercises are called Home Study Questions. Very concise and containing much valuable information and routine work. In the hands of a conscientious teacher they should prove helpful; also for one who must rely on his or her own initiative without the help of constant advance study.

### THIRD AND FOURTH GRADE

(Century Music Publishing Co., New York—Certified Edition.)

**SWING SONG.** By Ch. Fontaine.

**SCOTCH POEM.** By Edward A. MacDowell.

**THE POET'S REVERIE.** Morceau de Salon. By Paul Heins.

**THE VILLAGE BLACKSMITH.** Also by Paul Heins. PRELUDE, OP. 23, NO. 5, Rachmaninoff. Edited by J. M. Hitzel.

**THE LITTLE ROWDY.** A caprice, by G. M. Bartlett. POLONAISE HUMORESQUE, Op. 89, Dvorak. Revised and fingered by E. Platzman.

**GLISSANDO-MAZURKA.** By Carl Bohn. Edited and fingered by E. Platzman.

**LARGO.** From the New World Symphony, Dvorak. Edited and fingered by E. Platzman.

**GOOD BYE.** Tosti. Arranged as a piano solo by E. Platzman.

**SONG OF THE MOUNTAIN BROOK.** By Emile Kunkel.

**TRIPPING THROUGH THE WOODS.** By D. Dorn. M. J.

### M. WITMARK & SON HAS FORMAL OPENING

Well Known Publishing House Moves Uptown Into Handsome New Offices

The music publishing house of M. Witmark & Son celebrated the formal opening of their new offices at 1650 Broadway on Tuesday of last week. The publishing house occupies two entire floors of this new building on the corner of 51st Street and Broadway. Not only has the building every modern convenience, but the Witmarks have also installed their own steel dust and fire proof filing cases which reach the ceiling.

When the writer arrived on Tuesday afternoon the place was crowded. Practically every big publishing house in the country sent representatives to greet their colleagues in their house warming. The entire local press was present and many distinguished concert singers showed up at various times during the day, together with dozens of prominent figures in the theatrical and motion picture world, and orchestra leaders and instrumentalists of all classes. There was little doubt as to the very good wishes that were extended to the Witmark officials and their associates and congratulations over the convenience and the equipment of the new headquarters were heard on every hand.

For twenty years M. Witmark & Son occupied their own building on West 37th Street, and it came as quite a surprise when it was announced that the property had been sold and the offices were to be moved up town on Broad-

way. It is understood that from the realty transaction, the Witmarks received a splendid price for the old site. There has been a considerable moving uptown on the part of the various publishers in the last year, and this is easily explained when one stops to consider where the activity is. It is the heart of the theatrical district, within walking distance of many of the biggest buildings devoted to studios in New York City, and as for the Witmark band and orchestral department and their professional department, it is ideal for all artists interested in their various publications.

There is perhaps not a publishing house in the country that has a more modern and complete arrangement. Every department has been laid out to facilitate the ease and comfort of customers. The floor that the writer was most interested in, perhaps, was the location of Nannine Joseph's office. There is not an artist in the country who does not know this very clever young woman who is responsible for the growth and the permanent development of the Witmark Black and White series, and despite the fact that the other departments were also interesting, it was in this office that one was sure to meet many a well known person in the concert and operatic world. Arthur Penn and Ernie Ball have beautiful private studios where they can compose to their heart's content, and Frederick W. Vanderpool also has his private studio with, if we remember correctly, two pianos.

On this same floor are the handsome offices of Julius and Isador Witmark. All of the private studios open on a large reception hall, very handsomely furnished, and a most artistic place to rest while selecting music. It was here that the refreshments were served on Tuesday, and a large orchestra entertained the constant flow of guests from half past ten in the morning until six in the evening. This entire fifth floor is sound proof and one understands that all the pianos can go at once without causing any disturbance to the other artists.

It was very difficult to take in the arrangements in their entirety, owing to the big crowd that was there. However, in a very short time no doubt photographs of the more important departments will be available.

The MUSICAL COURIER extends its heartiest greetings and congratulations to this well known publishing firm.

### Mrs. Willis Teaching in Waco

Mrs. Martha D. Willis closed her classes in Bryan, Texas, on July 7. Many teachers and students took advantage of her instruction, and the results achieved were so satisfactory that they have urged her to return and conduct another class next summer. This she has agreed to do. July 11, Mrs. Willis began her piano classes in Waco, Texas. She will return to New York in September, and plans to teach in the metropolis next year.

### Word from Schelling

First news comes from Ernest Schelling in his villa in Switzerland to the effect that he is enjoying absolute rest. He will soon begin preparation, however, for his coming appearance at an all-American music festival to be held in Vienna in the early fall. Mr. Schelling also promises many new compositions on his programs for next season, which he is now arranging for publication.

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*Weekly Review OF THE World's Music*



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